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POETICAL SELECTIONS

WITH NOTES

BY

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— 2 —

SHE DWELT AMONG THE
UNTRODDEN WAYS

She dwelt among the untrodden ways,
Beside the springs of Dove ;
A maid whom there were none to praise,
And very few to love.

A violet by a mossy stone
Half-hidden from the eye !
— Fair as a star, when only one
Is shining in the sky.

She lived unknown, and few could know
When Lucy ceased to be ;
But she is in her grave, and, oh,
The difference to me !

W. WORDSWORTH

—3—

LUCY GRAY

Oft I had heard of Lucy Gray :
And when I cross'd the wild,
I chanced to see at break of day
The solitary child.

No mate, no comrade Lucy knew ;
She dwelt on a wide moor,
The sweetest thing that ever grew
Beside a human door !

8

You yet may spy the fawn at play,
The hare upon the green ;
But the sweet face of Lucy Gray
Will never more be seen.

'To-night will be a stormy night —
You to the town must go ;
And take a lantern, Child, to light
Your mother through the snow.'

16

'That, Father ! will I gladly do :
'Tis scarcely afternoon —
The minster-clock has just struck two,
And yonder is the moon !'

At this the father raised his hook,
And snapp'd a faggot-band ;
He plied his work ;— and Lucy took
The lantern in her hand. 24

Not blither is the mountain roe :
With many a wanton stroke
Her feet disperse the powdery snow,
That rises up like smoke.

The storm came on before its time :
She wander'd up and down ;
And many a hill did Lucy climb :
But never reach'd the town. 32

The wretched parents all that night
Went shouting far and wide ;
But there was neither sound nor sight
To serve them for a guide.

At day-break on a hill they stood
That overlook'd the moor ;
And thence they saw the bridge of wood
A furlong from their door. 40

They wept — and, turning homeward, cried
'In heaven we all shall meet !'
— When in the snow the mother spied
The print of Lucy's feet.

Then downwards from the steep hill's edge
They track'd the footmarks small ;
And through the broken hawthorn hedge,
And by the long stone-wall : 48

And then an open field they cross'd :
The marks were still the same ;
They track'd them on, nor ever lost ;
And to the bridge they came :

They follow'd from the snowy bank
Those footmarks, one by one,
Into the middle of the plank ;
And further there were none ! 56

— Yet some maintain that to this day
She is a living child ;
That you may see sweet Lucy Gray
Upon the lonesome wild.

O'er rough and smooth she trips along,
And never looks behind ;
And sings a solitary song
That whistles in the wind.

W. WORDSWORTH

— 4 —

HOHENLINDEN

On Linden, when the sun was low,
All bloodless lay the untrodden snow ;
And dark as winter was the flow
Of Iser, rolling rapidly.

But Linden saw another sight,
When the drum beat at dead of night
Commanding fires of death to light
The darkness of her scenery. 8

By torch and trumpet fast array'd
Each horseman drew his battle-blade,
And furious every charger neigh'd
To join the dreadful revelry.

Then shook the hills with thunder riven ;
Then rush'd the steed, to battle driven ;
And louder than the bolts of Heaven
Far flash'd the red artillery. 16

But redder yet that light shall glow
On Linden's hills of stained snow ;
And bloodier yet the torrent flow
Of Iser, rolling rapidly.

'Tis morn ; but scarce yon level sun
Can pierce the war-clouds, rolling dun,
Where furious Frank and fiery Hun
Shout in their sulphurous canopy.

24

The combat deepens. On, ye Brave
Who rush to glory, or the grave !
Wave, Munich ! all thy banners wave,
And charge with all thy chivalry !

Few, few shall part, where many meet !
The snow shall be their winding-sheet,
And every turf beneath their feet
Shall be a soldier's sepulchre.

T. CAMPBELL

— 5 —

AFTER BLENHEIM

It was a summer evening,
Old Kaspar's work was done,
And he before his cottage door
Was sitting in the sun ;
And by him sported on the green
His little grandchild Wilhelmine. 6

She saw her brother Peterkin
Roll something large and round
Which he beside the rivulet
In playing there had found ;
He came to ask what he had found
That was so large and smooth and round. 12

Old Kaspar took it from the boy
Who stood expectant by ;
And then the old man shook his head,
And with a natural sigh
'Tis some poor fellow's skull,' said he,
' Who fell in the great victory. 18

‘ I find them in the garden,
For there’s many here about ;
And often when I go to plough
The ploughshare turns them out.
For many thousand men,’ said he,
‘ Were slain in that great victory.’ 24

‘ Now tell us what ’twas all about,’
Young Peterkin he cries ;
And little Wilhelmine looks up
With wonder-waiting eyes ;
‘ Now tell us all about the war,
And what they fought each other for.’ 30

‘ It was the English,’ Kaspar cried,
‘ Who put the French to rout ;
But what they fought each other for
I could not well make out.
But everybody said,’ quoth he,
‘ That ’twas a famous victory.’ 36

‘ My father lived at Blenheim then,
Yon little stream hard by ;
They burnt his dwelling to the ground,
And he was forced to fly :
So with his wife and child he fled,
Nor had he where to rest his head.’ 42

There was mounting 'mong Græmes of the Netherby
clan ;

Forsters, Fenwicks, and Musgraves, they rode and
they ran :

There was racing and chasing on Cannobie Lee,
But the lost bride of Netherby ne'er did they see.

So daring in love, and so dauntless in war,
Have ye e'er heard of gallant like young Lochinvar ?

SIR W. SCOTT



THE THREE FISHERS

Three fishers went sailing away to the West,
Away to the West as the sun went down ;
Each thought on the woman who loved him the best,
And the children stood watching them out of the
town ;

For men must work, and women must weep,
And there's little to earn, and many to keep,
Though the harbour bar be moaning.

7

Three wives sat up in the lighthouse tower,
And trimmed the lamps as the sun went down ;
They looked at the squall, and they looked at the
shower,
And the night-rack came rolling up ragged and
brown.

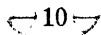
But men must work, and women must weep,
Though storms be sudden, and waters deep,
And the harbour bar be moaning.

14

Three corpses lay out on the shining sands,
In the morning gleam, as the tide went down,
And the women are weeping and wringing their
hands

For those who will never come home to the town.
For men must work, and women must weep,
And the sooner it's over, the sooner to sleep,
And good-bye to the bar and its moaning.

C. KINGSLEY



BARBARA FRIETCHIE

Up from the meadows rich with corn,
Clear in the cool September morn,

The clustered spires of Frederick stand,
Green-walled by the hills of Maryland.

Round about them orchards sweep,
Apple and peach tree fruited deep, 6

Fair as a garden of the Lord
To the eyes of the famished rebel horde,

On that pleasant morn of the early fall,
When Lee marched over the mountain wall—

Over the mountains winding down,
Horse and foot into Frederick town. 12

Forty flags with their silver stars,
Forty flags with their crimson bars,

Flapped in the morning wind: the sun
Of noon looked down, and saw not one.

Up rose old Barbara Frietchie then,
Bowed with her fourscore years and ten; 18

Bravest of all in Frederick town,
She took up the flag the men hauled down;

In her attic window the staff she set,
To show that one heart was loyal yet.

Up the street came the rebel tread,
Stonewall Jackson riding ahead. 24

Under his slouched hat left and right
He glanced; the old flag met his sight.

"Halt!" — the dust-brown ranks stood fast.
"Fire!" — out blazed the rifle-blast.

It shivered the window, pane, and sash;
It rent the banner with seam and gash. 30

Quick, as it fell, from the broken staff
Dame Barbara snatched the silken scarf;

She leaned far out on the window-sill,
And shook it forth with a royal will.

"Shoot, if you must, this old grey head,
But spare your country's flag," she said. 36

A shade of sadness, a blush of shame,
Over the face of the leader came;

The nobler nature within him stirred
To life at that woman's deed and word:

"Who touches a hair of yon grey head
Dies like a dog! March on!" he said. 42

All day long through Frederick Street
Sounded the tread of marching feet :

All day long that free flag tost
Over the heads of the rebel host..

Ever its torn folds rose and fell
On the loyal winds that loved it well ; 48

And through the hill-gaps sunset light
Shone over it with a warm good night.

Barbara Frietchie's work is o'er,
And the Rebel rides on his raids no more.

Honour to her ! and let a tear
Fall, for her sake, on Stonewall's bier. 54

Over Barbara Frietchie's grave,
Flag of Freedom and Union, wave !

Peace and order and beauty draw
Round thy symbol of light and law ;

And ever the stars above look down
On thy stars below in Frederick town.

J. G. WHITTIER

— 11 —

A WET SHEET AND A FLOWING SEA

A wet sheet and a flowing sea,
A wind that follows fast,
And fills the white and rustling sail,
And bends the gallant mast ;
And bends the gallant mast, my boys,
While, like the eagle free,
Away the good ship flies, and leaves
Old England on the lee.

8

O for a soft and gentle wind !
I heard a fair one cry ;
But give to me the snoring breeze,
And white waves heaving high ;
And white waves heaving high, my boys,
The good ship tight and free —
The world of waters is our home,
And merry men are we.

16

There's tempest in yon hornéd moon,
And lightning in yon cloud ;
And hark the music, mariners !
The wind is piping loud ;
The wind is piping loud, my boys,
The lightning flashes free —
While the hollow oak our palace is,
Our heritage the sea.

A. CUNNINGHAM

— 12 —

WE ARE SEVEN

—A simple Child,
That lightly draws its breath,
And feels its life in every limb,
What should it know of death ?

I met a little cottage girl :
She was eight years old, she said ;
Her hair was thick with many a curl
That clustered round her head.

8

She had a rustic, woodland air,
And she was wildly clad :
Her eyes were fair, and very fair ;
— Her beauty made me glad.

“ Sisters and brothers, little Maid,
How many may you be ? ”
“ How many ? Seven in all, ” she said,
And wondering looked at me.

16

“ And where are they ? I pray you tell. ”
She answered, “ Seven are we ;
And two of us at Conway dwell,
And two are gone to sea.

“Two of us in the churchyard lie,
My sister and my brother ;
And, in the churchyard cottage, I
Dwell near them with my mother.” 24

“You say that two at Conway dwell,
And two are gone to sea,
Yet ye are seven !—I pray you tell,
Sweet Maid, how this may be.”

Then did the little Maid reply,
“Seven boys and girls are we ;
Two of us in the churchyard lie,
Beneath the churchyard tree.” 32

“You run about, my little Maid,
Your limbs they are alive ;
If two are in the churchyard laid,
Then ye are only five.”

“Their graves are green, they may be seen,”
The little Maid replied,
“Twelve steps or more from my mother’s door,
And they are side by side. 40

“My stockings there I often knit,
My kerchief there I hem ;
And there upon the ground I sit—
I sit and sing to them.

“ And often after sunset, Sir,
When it is light and fair,
I take my little porringer,
And eat my supper there. 48

“ The first that died was little Jane ;
In bed she moaning lay,
Till God-released her of her pain ;
And then she went away.

“ So in the churchyard she was laid ;
And, when the grass was dry,
Together round her grave we played,
My brother John and I. 56

“ And when the ground was white with snow,
And I could run and slide,
My brother John was forced to go,
And he lies by her side.”

“ How many are you, then,” said I,
“ If they two are in heaven ? ”
Quick was the little Maid’s reply,
“ O Master ! we are seven.” 64

“ But they are dead ; those two are dead !
Their spirits are in heaven ! ”
’Twas throwing words away : for still
The little Maid would have her will,
And said, “ Nay, we are seven ! ”

— 13 —

THE POET'S SONG

The rain had fallen, the Poet arose,
He pass'd by the town and out of the street,
A light wind blew from the gates of the sun,
And waves of shadow went over the wheat,
And he sat him down in a lonely place,
And chanted a melody loud and sweet,
That made the wild-swan pause in her cloud,
And the lark drop down at his feet. 8

The swallow stopt as he hunted the fly,
The snake slipt under a spray,
The wild hawk stood with the down on his beak,
And stared, with his foot on the prey,
And the nightingale thought, 'I have sung many songs,
But never a one so gay,
For he sings of what the world will be
When the years have died away.'

LORD TENNYSON,

— 14 —

INCIDENT OF THE FRENCH CAMP

You know, we French stormed Ratisbon :

 A mile or so away,
On a little mound, Napoleon
 Stood on our storming-day ;
With neck out-thrust, you fancy how,
 Legs wide, arms locked behind,
As if to balance the prone brow
 Oppressive with its mind.

8

Just as perhaps he mused " My plans

 That soar, to earth may fall,
Let once my army-leader Lannes
 Waver at yonder wall,"—
Out 'twixt the battery-smokes there flew
 A rider, bound on bound
Full-galloping ; nor bridle drew
 Until he reached the mound.

16

Then off there flung in smiling joy,

 And held himself erect
By just his horse's mane, a boy :
 You hardly could suspect —
(So tight he kept his lips compressed,
 Scarce any blood came through)
You looked twice ere you saw his breast
 Was all but shot in two.

24

“ Well,” cried he, “ Emperor, by God’s grace
We’ve got you Ratisbon !
The Marshal’s in the market-place,
And you’ll be there anon
To see your flag-bird flap his vans
Where I, to heart’s desire,
Perched him !” The chief’s eye flashed;
his plans
Soared up again like fire. 32

The chief’s eye flashed ; but presently
Softened itself, as sheathes
A film the mother-eagle’s eye
When her bruised eaglet breathes ;
“ You’re wounded !” “ Nay,” the soldier’s
pride
Touched to the quick, he said :
“ I’m killed, Sire !” And his chief beside
Smiling the boy fell dead.

R. BROWNING

Beau marked my unsuccessful pains
With fixt consid'rate face,
And puzzling set his puppy brains
To comprehend the case. 24

But with a chirrup clear and strong,
Dispersing all his dream,
I thence withdrew, and followed long
The windings of the stream.

My ramble finished, I returned.
Beau trotting far before
The floating wreath again discerned,
And plunging left the shore. 32

I saw him with that lily cropped
Impatient swim to meet
My quick approach, and soon he dropped
The treasure at my feet.

Charmed with the sight, the world, I cried,
Shall hear of this thy deed,
My dog shall mortify the pride
Of man's superior breed ; 40

But, chief, myself I will enjoin,
Awake at duty's call,
To show a love as prompt as thine
To Him who gives me all.

W. COWPER

--- 17 ---

THE SOLDIER'S DREAM

Our bugles sang truce, for the night-cloud had
lower'd,
And the sentinel stars set their watch in the sky ;
And thousands had sunk on the ground
overpower'd,
The weary to sleep, and the wounded to die.

When reposing that night on my pallet of straw
By the wolf-scaring faggot that guarded the
slain,
At the dead of the night a sweet Vision I saw ;
And thrice ere the morning I dreamt it again. 8

Methought from the battle-field's dreadful array
Far, far, I had roam'd on a desolate track :
'Twas Autumn,—and sunshine arose on the way
To the home of my fathers, that welcomed me
back.

I flew to the pleasant fields traversed so oft
In life's morning march, when my bosom was
young ;
I heard my own mountain-goats bleating aloft,
And knew the sweet strain that the corn-reapers 16
sung.

Then pledged we the wine-cup, and fondly I swore
From my home and my weeping friends never
to part;
My little ones kiss'd me a thousand times o'er,
And my wife sobb'd aloud in her fulness of
heart.

'Stay — stay with us! — rest! — thou art weary and
worn!' —
And fain was their war-broken soldier to stay; —
But sorrow return'd with the dawning of morn,
And the voice in my dreaming ear melted away.

T. CAMPBELL

— 18 —

YUSSOUF

A stranger came one night to Yussouf's tent,
Saying, "Behold one outcast and in dread,
Against whose life the bow of power is bent,
Who flies, and hath not where to lay his head ;
I come to thee for shelter and for food,
To Yussouf, called through all our tribes 'The 6
Good.' "

"This tent is mine," said Yussouf, "but no more
Than it is God's ; come in, and be at peace ;
Freely shalt thou partake of all my store,
As I of His who buildeth over these
Our tents His glorious roof of night and day,
And at whose door none ever yet heard 'Nay.' " 12

So Yussouf entertained his guest that night,
And, waking him ere day, said, "Here is gold ;
My swiftest horse is saddled for thy flight ;
Depart before the prying day grow bold."
As one lamp lights another, nor grows less,
So nobleness enkindleth nobleness. 18

That inward light the stranger's face made grand
Which shines from all self-conquest. Kneeling low
He bowed his forehead upon Yussouf's hand,
Sobbing, "O Sheik, I cannot leave thee so;
I will repay thee; all this thou hast done
Unto that Ibrahim who slew thy son!" 24

"Take thrice the gold," said Yussouf; "for with
thee
Into the desert, never to return,
My one black thought shall ride away from me.
First-born, for whom by day and night I yearn,
Balanced and just are all of God's decrees;
Thou art avenged, my first-born, sleep in peace!"

J. R. LOWELL

— 19 —

THE PARROT

A TRUE STORY

The deep affections of the breast
That Heaven to living things imparts,
Are not exclusively possess'd
By human hearts.

A parrot from the Spanish Main,
Full young and early caged, came o'er
With bright wings to the bleak domain
Of Mulla's shore.

8

To spicy groves where he had won
His plumage of resplendent hue,
His native fruits and skies and sun,
He bade adieu.

For these he changed the smoke of turf,
A heathery land and misty sky,
And turn'd on rocks and raging surf
His golden eye.

16

But, petted, in our climate cold
He lived and chatter'd many a day ;
Until with age from green and gold
His wings grew gray.

At last, when blind and seeming dumb,
He scolded, laughed, and spoke no more,
A Spanish stranger chanced to come
To Mulla's shore ; 24

He hailed the bird in Spanish speech ;
The bird in Spanish speech replied,
Flapped round his cage with joyous screech,
Dropt down, and died.

T. CAMPBELL

— 20 —

THE VICTIM

A plague upon the people fell,
 A famine after laid them low,
 Then thorpe and byre arose in fire,
 For on them brake the sudden foe ;
 So thick they died the people cried,
 ' The Gods are moved against the land.
 The Priest in horror about his altar
 To Thor and Odin lifted a hand : 8
 ' Help us from famine
 And plague and strife !
 What would you have of us ?
 Human life ?
 Were it our nearest,
 Were it our dearest,
 (Answer, O answer)
 We give you his life. ' 16

But still the foeman spoil'd and burn'd,
 And cattle died, and deer in wood,
 And bird in air, and fishes turn'd
 And whiten'd all the rolling flood ;
 And dead men lay all over the way,
 Or down in a furrow scathed with flame :
 And ever and aye the Priesthood moan'd,
 Till at last it seem'd that an answer came. 24

‘ The King is happy
In child and wife ;
Take you his dearest,
Give us a life.’

The Priest went out by heath and hill ;
The King was hunting in the wild ;
They found the mother sitting still ;
She cast her arms about the child. 32
The child was only eight summers old,
His beauty still with his years increased,
His face was ruddy, his hair was gold,
He seem’d a victim due to the priest.
The Priest beheld him,
And cried with joy,
‘ The Gods have answer’d :
We give them the boy.’ 40

The King return’d from out the wild,
He bore but little game in hand ;
The mother said, ‘ They have taken the child
To spill his blood and heal the land :
The land is sick, the people diseased,
And blight and famine on all the lea : ^{field}
The holy Gods, they must be appeased,
So I pray you tell the truth to me. 48
They have taken our son,
They will have his life.
Is *he* your dearest ?
Or I, the wife ?’

The King bent low, with hand on brow,
He stay'd his arms upon his knee :
' O wife, what use to answer now ?
For now the Priest has judg'd for me.' 56
The King was shaken with holy fear ;
' The Gods,' he said, ' would have chosen well ;
Yet both are near, and both are dear,
And which the dearest I cannot tell !'
But the Priest was happy,
His victim won :
' We have his dearest,
His only son !' 64

The rites prepared, the victim bared,
The knife uprising toward the blow
To the altar-stone she sprang alone,
' Me, not my darling, no !'
He caught her away with a sudden cry ;
Suddenly from him brake his wife,
And shrieking ' I am his dearest, I—
I am his dearest !' rush'd on the knife. 72
And the Priest was happy,
' O, Father Odin,
We give you a life.
Which was his nearest ?
Who was his dearest ?
The Gods have answer'd ;
We give them the wife !' ✓

LORD TENNYSON

— 21 —

LULLABY OF AN INFANT CHIEF

O hush thee, my baby, thy sire was a knight,
Thy mother a lady both lovely and bright;
The woods and the glens, from the towers which
 we see,
They all are belonging, dear baby, to thee.

O fear not the bugle, though loudly it blows,
It calls but the warders that guard thy repose;
Their bows would be bended, their blades would
 be red,
Ere the step of a foeman draws near to thy bed. 8

O hush thee, my baby, the time will soon come
When thy sleep shall be broken by trumpet and
 drum;
Then hush thee, my darling, take rest while you
 may,
For strife comes with manhood, and waking with
 day.

SIR W. SCOTT

— 22 —

LORD ULLIN'S DAUGHTER

A Chieftain to the Highlands bound

Cries 'Boatman, do not tarry !

And I'll give thee a silver pound

To row us o'er the ferry !'

'Now who be ye, would cross Lochgyle,

This dark and stormy water ?'

'O I'm the chief of Ulva's isle,

And this, Lord Ullin's daughter.

8

'And fast before her father's men

Three days we've fled together,

For should he find us in the glen,

My blood would stain the heather.

'His horsemen hard behind us ride —

Should they our steps discover,

Then who will cheer my bonny bride,

When they have slain her lover ?'

16

Out spoke the hardy Highland wight,

'I'll go, my chief, I'm ready :

It is not for your silver bright,

But for your winsome lady :—

And by my word ! the bonny bird
In danger shall not tarry ;
So though the waves are raging white
I'll row you o'er the ferry.' 24

By this the storm grew loud apace,
The water-wraith was shrieking ;
And in the scowl of Heaven each face
Grew dark as they were speaking.

But still as wilder blew the wind,
And as the night grew drearer,
Adown the glen rode arméd men,
Their trampling sounded nearer. 32

'O haste thee, haste !' the lady cries,
'Though tempests round us gather ;
I'll meet the raging of the skies,
But not an angry father.'

The boat has left a stormy land,
A stormy sea before her, —
When, oh ! too strong for human hand
The tempest gather'd o'er her. 40

And still they row'd amidst the roar
Of waters fast prevailing :
Lord Ullin reach'd that fatal shore, —
His wrath was changed to wailing.

For, sore dismay'd, through storm and shade
His child he did discover:—
One lovely hand she stretch'd for aid,
And one was round her lover.

48

'Come back! come back!' he cried in grief
'Across this stormy water:
And I'll forgive your Highland chief,
My daughter!—Oh, my daughter!'

'Twas vain: the loud waves lash'd the shore,
Return or aid preventing:
The waters wild went o'er his child,
And he was left lamenting.

T. CAMPBELL

— 23 —

BLACK-EYED SUSAN

All in the Downs the fleet was moor'd,
 The ^{gliding} streamers waving in the wind,
 When black-eyed Susan came aboard;
 'O! where shall I my true-love find?
 Tell me, ye ^{kind hearted} jovial sailors, tell me true
 If my sweet William sails among the crew.' 6

William, who high upon the yard
 Rock'd with the billow to and fro,
 Soon as her well-known voice he heard
 He sigh'd, and cast his eyes below:
 The cord slides swiftly through his glowing hands,
 And quick as lightning on the deck he stands. 12

So the sweet lark, high ^{floating} poised in air,
 Shuts close his pinions to his breast
 If chance his mate's shrill call he hear,
 And drops at once into her nest:—
 The noblest captain in the British fleet
 Might envy William's lip those kisses sweet. 18

'O Susan, Susan, lovely dear,
 My vows shall ever true remain;
 Let me kiss off that falling tear;
 We only part to meet again.
 Change as ye list, ye winds; my heart shall be
 The faithful compass that still points to thee. 24

'Believe not what the landmen say
Who tempt with doubts thy constant mind;
They'll tell thee, sailors, when away,
In every port a mistress find:
Yes, yes, believe them when they tell thee so,
For Thou art present wheresoe'er I go. 30

'If to fair India's coast we sail,
Thy eyes are seen in diamonds bright,
Thy breath is Afric's spicy gale,
Thy skin is ivory so white.
Thus every beauteous object that I view
Wakes in my soul some charm of lovely Sue. 36

'Though battle call me from thy arms
Let not my pretty Susan mourn;
Though cannons roar, yet safe from harms
William shall to his Dear return.
Love turns aside the balls that round me fly,
Lest precious tears should drop from Susan's eye.' 42

The boatswain gave the dreadful word,
The sails their swelling bosom spread;
No longer must she stay aboard;
They kiss'd, she sigh'd, he hung his head.
Her lessening boat unwilling rows to land;
'Adieu!' she cries; and waved her lily hand.

J. GAY

---24---

THE WELL OF ST. KEYNE

A well there is in the west country,
And a clearer one never was seen;
There is not a wife in the west country
But has heard of the Well of St. Keyne.

An oak and an elm-tree stand beside,
And behind doth an ash-tree grow,
And a willow from the bank above
Droops to the water below. 8

A traveller came to the Well of St. Keyne;
Joyfully he drew nigh,
For from cock-crow he had been travelling,
And there was not a cloud in the sky.

He drank of the water so cool and clear,
For thirsty and hot was he,
And he sat down upon the bank
Under the willow-tree. 16

There came a man from the house hard by
At the Well to fill his pail;
On the Well-side he rested it,
And he bade the Stranger hail.

“Now art thou a bachelor, Stranger?” quoth he,
“For an if thou hast a wife,
The happiest draught thou hast drank this day
That ever thou didst in thy life. 24

“Or has thy good woman, if one thou hast,
Ever here in Cornwall been?
For an if she have, I’ll venture my life
She has drank of the Well of St. Keyne.”

“I have left a good woman who never was here,”
The Stranger he made reply,
“But that my draught should be the better for
that,
I pray you answer me why?” 32

“St. Keyne,” quoth the Cornish-man, “many a
time
Drank of this crystal Well,
And before the Angel summon’d her,
She laid on the water a spell.

“If the Husband of this gifted Well
Shall drink before his Wife,
A happy man thenceforth is he,
For he shall be Master for life. 40

“But if the Wife should drink of it first,
God help the husband then!”
The Stranger stoopt to the Well of St. Keyne,
And drank of the water again.

“You drank of the Well I warrant betimes?”
He to the Cornish-man said:
But the Cornish-man smiled as the Stranger
spake
And sheepishly shook his head. 48

“I hasten’d as soon as the wedding was done,
And left my Wife in the porch;
But i’ faith she had been wiser than me,
For she took a bottle to Church.”

R. SOUTHEY

—25—

THE HARE WITH MANY FRIENDS

A Hare, who, in a civil way,
Complied with everything, like GAY,
Was known by all the bestial train
That haunt the wood or graze the plain.
Her care was never to offend,
And every creature was her friend.

As forth she went at early dawn,
To taste the dew-besprinkled lawn, 8
Behind she hears the hunter's cries,
And from the deep-mouthed thunder flies :
She starts, she stops, she pants for breath ;
She hears the near advance of death ;
She doubles, to mislead the hound,
And measures back her mazy round ;
Till, fainting in the public way,
Half dead with fear she gasping lay ;
What ^{joy}transport in her bosom grew 16
When first the Horse appeared in view !
'Let me,' says she, 'your back ascend,
And owe my safety to a friend.

You know my feet betray my flight ;
To friendship every burden's light.'
The Horse replied: 'Poor honest Puss,
It grieves my heart to see thee thus ; 24
Be comforted ; relief is near,
For all your friends are in the rear.'

She next the stately Bull implored,
And thus replied the mighty lord :
' Since every beast alive can tell
That I sincerely wish you well,
I may, without offence, ^{claim} pretend
To take the freedom of a friend. 32
Love calls me hence ; a favourite cow
Expects me near yon barley-mow ;
And when a lady's in the case,
You know, all other things give place.
To leave you thus might seem unkind ;
But see, the Goat is just behind.'

The Goat remarked her pulse was high,
Her languid head, her heavy eye ; 40
' My back,' says he, ' may do you harm ;
The Sheep's at hand, and wool is warm.'

The Sheep was feeble, and complained
His sides a load of wool sustained :
Said he was slow, confessed his fears,
For hounds eat sheep as well as hares.

She now the trotting Calf addressed,
To save from death a friend distressed. 48
' Shall I,' says he, ' of tender age,
In this important care engage ?
Older and abler passed you by ;
How strong are those, how weak am I !
Should I presume to bear you hence,
Those friends of mine may take offence.

Excuse me, then. You know my heart ;
But dearest friends, alas ! must part.
How shall we all lament ! Adieu !
For, see, the hounds are just in view !'

56

J. GAY

NOTES.

1. THE BURIAL OF SIR JOHN MOORE.

At the opening of the Peninsular War, Sir John Moore, owing to false information, was left with a small body of men to face two vastly superior armies led by Napoleon and Soult. He was compelled to retreat and reached Corunna successfully. There, just as the British forces were about to embark, Soult came up and a desperate battle ensued. Soult was forced back while the British troops took ship. Moore himself was however mortally wounded in the hour of victory, January 16th, 1809.

This short poem—that has made its author's name for ever famous—was suggested by Southey's fine story in the *Edinburgh Annual Register* of 1808: "Sir John Moore had often said that if he was killed in battle, he wished to be buried where he fell. The body was removed at midnight to the citadel of Corunna. A grave was dug for him on the rampart there by a body of men of the 9th Regiment, the aides-de-camp attending by turns. No coffin could be procured, and the officers of his staff wrapped the body, dressed as it was, in a military cloak and blankets. The interment was hastened; for about eight in the morning some firing was heard, and the officers feared that if a serious attack were made, they should be ordered away, and not suffered to pay him their last duty. The officers of his family, bore him to the grave, the funeral-service was read by the chaplain, and the corpse was covered with earth."

1-4. These precautions were taken to keep the French army ignorant as to the whereabouts of the British forces, and there was, moreover, no time to be lost.

Not a drum.....*i. e.* the band did not play the customary dead-march.

note, note of music.

2. **rampart**, defence, wall, - of the citadel of Corunna where he was buried.

3. **farewell shot**. This refers to the custom of firing a volley over the grave of one who is buried with military honours.

5. **at dead of night**, *i. e.* at mid-night when it is usually darker than at any other hour.

6. **The sods**..... *i. e.* digging the grave with bayonets in the absence of any other implement such as a spade.

7. **struggling**—through the clouds.

9. **useless coffin**. There was no coffin available and the soldiers felt moreover that it was useless to have one. Their hero was dead and it was all the same whether he was put in a coffin or buried without one.

10. **shroud**, winding-sheet or garment for the dead. Both 'sheet' and 'shroud' mean the same thing.

14. Their grief was too deep for speech. So great was their grief that it made them speechless for the time being.

16. **the morrow**, the following day (when they would embark and the French army of pursuit would march over the grave of their hero).

17. **narrow bed**, the grave.

18. **his lonely pillow**, the soil on which he was resting.

19. **the foe**, the French.

the stranger, the Spaniards, Portuguese and others.

20. **the billow**, *i. e.* the sea.

21-24. As a matter of fact "the guns of the enemy paid him funeral honours, and Soult, with a noble feeling of respect for his valour, raised a monument to his memory on the field of battle."

Lightly, without reverence, slightly, in idle gossip, without appreciation.

22. **upbraid him**, *i. e.* rebuke him, find fault, scold; a party in England would reproach him for mistakes made by others.

23. **little he'll reck**, he will not care at all, he will attach little weight.

if they let him sleep on, *i. e.* if they do not disturb him in his grave.

25. **But**, only.

heavy, sad.

26. **the hour for retiring**, the time for embarkation.

27. **random**, idle, hap-hazard, unaimed — because regular fighting was now over.

28. **sullenly** — because the French were greatly disappointed at being deluded by Moore's tactics.

30. **gory**, covered with blood. Moore was struck by a cannon ball in the chest.

31. **We carved not a line**, no words were inscribed by us on his tomb (to tell of his glorious career).

we raised not a stone, no monument or tombstone was erected by us. (See note on ll. 21-24.)

A monument to his memory was afterwards erected by Parliament in St. Paul's Cathedral.

2. SHE DWELT AMONG THE UNTRODDEN WAYS.

1. **untrodden ways**, unfrequented paths. Lucy lived in a lonely out-of-the-way place—a place visited only by a few.

2. **Dove**, a river on the borders of Derbyshire and Staffordshire in England. Its beautiful glen, Dovedale, has been celebrated by many poets.

3-4. Lucy may have been loved by some but there was no one so wise and discerning as to praise her for her good qualities.

5-8. The poet likens Lucy to a violet which grows near a stone almost unnoticed; he further compares her to Venus when it is shining brightly in the sky and the other stars are not out.

10. **ceased to be**, died. The exact date of her death was not known, as she lived a lonely life.

11-12. The poet deplotes Lucy's death as a great personal loss. It was, as he says, an event which greatly influenced his life, for the poet alone could truly estimate the high worth of this simple maiden.

3. LUCY GRAY.

The incident on which this poem is founded took place near Halifax, a town in Yorkshire.

1. **Oft**, often. This form is now used only in poetry.

2. **the wild**, wild tract of country, wilderness. What is called 'the jungle' in India.

3. **chanced**, happened.

at break of day, at day-break, dawn.

5. Lucy had no companions nor friends; she was a "solitary child."

mate, companion, comrade, friend.

6. **moor**, tract of open waste ground, uncultivated land.

7. **grew**. Lucy was a simple innocent child. The word "grew" likens her to a flower. Cp. No. 2. ll. 5-6.

8. **human door**, door of a house where men ("human beings") live.

9. **You**. The poet addresses his readers. This is to make the story more real.

yet, even now.

spy, see. Very often the word means secret watching. Past tense 'spied.' (See l. 43.) Spies are men who, hidden themselves, observe others. A telescope used to be called a spy-glass.

fawn, young deer.

13. **To-night**.....Who speaks these words?

14. **the town** in their neighbourhood, where Lucy's mother had gone.

15. **to light your mother**, to show your mother her way.

16. **through the snow**. This shows that the season was winter.

19. **minster-clock**, the clock of the village church-tower. 'Minster' is used of a large church or cathedral.

20. **yonder**.....**moon**. The moon was visible in the afternoon. What did that signify?

21. **hook**, a curved tool for cutting.

22. **snapped a faggot-band**, broke the band which tied together a bundle of sticks.

23. **plied his work**, went on with his work.

25. **blither**, (more blithe) happier. The word is now used chiefly in poetry.

the mountain roe, a small kind of deer that lives among the hills and is therefore sure-footed, active, and light.

26. **wanton**, playful.

27. **powdery snow**. In frosty weather, the snow is very dry and more like white dust.

29. The storm came on sooner than was expected, and Lucy was caught in it.

36. To give them any idea of their daughter's whereabouts.

41. **They wept**, realising that their lost child must be dead, as they were unable to find any trace of her.

42. This is the only comfort for those who have lost one whom they love.

44. **print**, mark.

46. **tracked**, followed by means of foot-marks (as a *paggi* does).

50. They still saw the marks of Lucy's feet.

55. **the plank**, the wooden foot-bridge (l. 39).

56. Thus showing clearly that Lucy must have missed her way near that spot, fallen, and met her death by drowning in the stream below.

57-60. Because Lucy did not die a natural death, some of those who knew her strongly assert that her ghost is still haunting the spot. Cp. Kingsley's *Sands of Dee*.

60. **lonesome**, unfrequented, lonely.

64. **wind**. Pronounce *wînd* (to rhyme with 'behind').

4. HOHENLINDEN.

Hohenlinden, or Linden, is the name of a small village in Upper Bavaria, in Germany, 20 miles east of Munich. It is famous for the victory gained there by 70,000 French under Moreau over 60,000 Austrians under the Archduke John, December 3rd, 1800. Moreau's army took up a position on the plateau between the Iser and the Inn, and the Austrians on the right bank of the Inn. The Austrian main body advanced amidst drifting snow, and attacked with the utmost fury; but the assailants were driven back and totally routed. (Refer to atlas.) 'Hohen Linden' means 'High Limetrees.'

1. **when the sun was low**, shortly before sunset.

2. **All**, quite.

snow shows that it was winter time when the battle took place.

3-4. The river Iser was flowing fast and its waters were very muddy.

6. **drum beat**, or beat of drum, by which soldiers were called to arms, and given certain orders.

at dead of night, at mid-night.

7. **fires of death**, the flashes from the guns.

9. **By torch**, by torchlight.

fast array'd, *i. e.*, the soldiers were quickly drawn up in battle-order.

10. **battle-blade**, sword.

11. **charger**, war-horse.

12. **To join**, to take part in.

dreadful revelry — the fierce fight was a sort of revelry to the excited combatants.

13. The sound of the discharged guns shook the hills to such an extent that it seemed as if they would be rent or torn open.

14. **steed**, war-horse: now chiefly poetical.

15. **bolts of heaven**, flashes of lightning with crash of thunder; thunderbolts.

16. **red artillery**. The fire from the big guns flashed red in the darkness.

18. **stained** with blood; blood-stained.

21. **level sun**, *i. e.*, the rising sun whose rays fall level.

22. **war-clouds**, clouds formed of the smoke from the guns.

dun, dark. In this sense the word is now usually used only in poetry.

23. **Frank** is here used for the French.

Hun, the Hungarians. Here the word is loosely used for the Austrians.

24. **in their sulphurous canopy**, *i. e.*, beneath clouds of cannon and gun smoke. Sulphur is one of the ingredients of gunpowder.

25. **The combat deepens**, the fight becomes still more fierce, and larger numbers are engaged.

On, go on; charge.

26. Who rush forward either to win renown or die in the attempt.

27. **Munich**, capital of the Kingdom of Bavaria, on the Iser. Here Munich, the chief town of the Bavarians, is made to stand for the Bavarians themselves who fought as the allies of the Austrians.

28. **chivalry** is here used for 'cavalry,' horse-soldiers.

29. **Few, few**.....Where so many fight so fiercely only a very few can expect to survive.

It is said that in this desperate fight the Austrians and their Bavarian allies lost 17,000 men, while the French had 5000 killed and wounded.

30. **Winding-sheet** is the sheet in which a corpse is wrapped.

32. **sepulchre**, tomb. Cp. Shakespeare:—

These arms of mine shall be thy winding-sheet;
My heart, sweet boy, shall be thy sepulchre.

5. AFTER BLENHEIM.

2. **Old Kaspar**, a Bavarian farmer whose father lived at Blenheim when the great battle between the English (and their allies) and the French and Bavarians was fought there in 1704. (See stanza 7.)

9. **rivulet**, small stream. Diminutive of 'river.'

14. **expectant**; because the boy was anxious to learn what the thing was that he had found.

18. **the great victory**. Perhaps Kaspar calls the battle of Blenheim "a great victory" because Prince Eugene of Savoy (whom he calls "our good Prince Eugene", l. 56) played a leading part in it. The result of the battle was a victory for the English and their allies, thanks to the skill and courage of the famous Duke of Marlborough.

19. **them**, skulls.

23. **many thousand men**. It is said that the number of the killed and the wounded was about 36,000.

28. **With wonder-waiting eyes**. Her looks showed that she expected to hear of something very wonderful from her grandfather.

32. **put . . . to rout**, utterly defeated, beat and drove away, put to flight.

34. **make out**, understand.

35. **quoth**, said. The word is now used only in poetry (though the word "quoted" is commonly used when one person repeats the exact words of another).

38. **hard by**, close by, near.

41. **child**; meaning himself.

42. And he did not know where to find shelter.

Cp. "The foxes have holes, and the birds of the air have nests; but the Son of man hath not where to lay his head." (*The English Bible*.)

43. **With fire and sword**. See ll. 23-24, 39.

45. **childing mother**, woman with child.

47-48. The old man explains that calamities, such as those described by him, follow in the wake of every great battle, and hence there was nothing to wonder at in the account given by him. There must be horrors when there is war.

50. **field** is often used for 'battle-field'; and hence, as here for the battle itself.

55. **Duke of Marlbro'**, the great English general who led the allied armies.

56. **our good Prince Eugene**. See note on l. 18.

57. **'twas a very wicked thing**. The child could not be made to think of the fight in any other light.

63. **But what good**... Peterkin impatiently interrupts his grandfather and demands to know what good purpose was served by the sacrifice of so many human lives.

65. The uneducated peasant, who could not offer any explanation, is puzzled. He however repeats that "'twas a famous victory."

6. THE DESTRUCTION OF SENNACHERIB.

The poem refers to the following incident mentioned in the Bible, which is said to have taken place when Sennacherib, King of Assyria, advancing against Jerusalem, laid siege to it in 701 B. C.:—

“And it came to pass that night, that the angel of the Lord went out, and smote in the camp of the Assyrians an hundred fourscore and five thousand; and when they arose early in the morning, behold they were all dead corpses.”

of Sennacherib, of the army of Sennacherib.

1. **The Assyrian**, Sennacherib, King of Assyria.

came down, appeared suddenly and attacked, invaded.

like the wolf on the fold. The Assyrian invader is compared to a wolf suddenly attacking a sheepfold.

2. **cohorts**, regiments, legions, companies of warriors. Originally the word cohort was used of a division of the Roman army.

gleaming, shining, glittering.

in purple and gold, in purple-coloured and gold-embroidered uniforms; with purple cloaks, and gilded armour.

3. **the sheen of their spears**, the light flashing from the bright points of their spears.

4. **Galilee**, the lake of Galilee, in the north of Palestine; called sometimes the Sea of Galilee. It is 820 feet deep.

5. **Like**.....—in number. The Assyrian soldiers appeared as numerous as the leaves of the forest in summer—the time when leaves are young and strong—in the temperate zones.

6. **That host**, the Assyrian army.

7. **Autumn** is here used for 'autumn-wind.'

8. **the morrow**, the next day.

wither'd, *i. e.*, lifeless, dead.

strewn, scattered, lying about.

9. **the Angel of Death**, the messenger sent by God to slay the invaders. Death.

spread his wings on the blast, *i. e.*, came flying on the wind (to where the Assyrians had encamped).

10. **breathed**, whispered the death-order or slew them by breathing upon them.

as he pass'd—flying over them.

11. **wax'd**, grew.

12. They breathed no more; *i. e.*, they died. The Assyrian soldiers died as though from the effects of some pestilence, plague, or sickness.

13. **steed**, war-horse.

14. That is, he snorted no longer. It seems that the pestilence proved equally destructive to the horses of the Assyrians.

the breath of his pride. Cp. the poetic description of the war-horse in the Book of Job, where it is said that "the glory of his nostrils is terrible."

15. **the foam of his gasping**, the foam which was caused as he breathed with difficulty. The gasping was caused by the sickness and was a sign of approaching death.

16. **rock-beating surf**, waves dashing on rocks. 'Surf' is the foam of the sea caused by its dashing upon the shore, or upon rocks.

17. **distorted**, twisted out of shape (by agony or the pangs of death).

18. **rust**—caused by the dew.
mail, armour.

19. **alone**, uncared for.

20. The Assyrians did not live to use their lances against their enemies nor to blow their trumpets.

21. **Ashur** (or Assur), Assyria.

wail, wailing, lamentation. The Assyrian wives, when they learnt the said news, loudly bewailed the fate* of their dead husbands.

22. **Baal**, the chief god of the Assyrians. The temples of Baal were built on the tops of hills, or in solemn groves and woods.

23-24. The mere wrath of the Almighty God was enough to crush the power of the Assyrians, against whom therefore there remained no necessity of taking up arms.

23. **might**, power.

the gentile, (here) the Assyrians. The term *gentile* was applied by the Jews to other nations.

unsmote by the sword, without having received any harm from armed resistance.

24. **in the glance of the Lord**, *i. e.*, before the awful majesty of His looks. The fiery glance of the Lord consumed the Assyrians with whom He was angry.

7. SOLITUDE.

The poet says that only that man is really happy who lives on his small family estate and is content to manage it. He then speaks of the charms of a quiet country life and wishes that he might live such a life of plain living and high thinking. Finally he disavows any desire for fame, either while he is living or after he is dead.

1-2. That man alone is really happy who wishes for nothing more than the possession of a small family estate and whose cares do not go beyond the management of such a property.

2. **paternal acres**, a piece of land inherited from one's father.

bound governs 'wish and care.'

3. **native air**, the air of his birth-place.

4. **his own ground**, the 'few paternal acres.'

5. **whose herds with milk**, whose cows supply him with milk. 'Herds' means cattle and include cows, oxen, horses and asses.

6. Whose sheep supply him with wool for cloth. 'Attire' means dress.

8. **fire**, *i. e.*, wood for fire. In winter the trees are useful as supplying him with fuel.

9. **Blest who**, truly happy is he who.

unconcern'dly, without any anxiety or regret.

10. **slide soft away**, pass away stealthily (like a thief).

11. Country-life is known to be good alike for health of body and peace of mind.

12. **quiet**, peace; freedom from troubles and cares such as one meets with in a city.

13-14. **study and ease together mixt**, *i. e.*, a life spent not merely in hard study but relieved by hours of rest and relaxation.

sweet recreation. The poet says that true recreation is afforded only by such a life, *viz.* one of 'study and ease together mixt.'

15. **innocence**, life of innocence; a life free from sin.

16. **with meditation**, *i. e.*, coupled with thought, reflection, contemplation.

17. **unseen, unknown.** As a matter of fact the author of this poem, Alexander Pope, never thought of turning his back on the world. He sought fame and he found it (as he deserved) in full measure.

19. **steal from the world,** pass away quietly and without making a noise in the world.

stone, tombstone, monument. He wishes that not even a plain stone should be put on his tomb.....

8. LOCHINVAR.

Lochinvar, a young Scottish gentleman, sought the hand of Ellen of Netherby Hall; but her father would not consent to their marriage and betrothed her to some one else. On Ellen's wedding-day, Lochinvar suddenly appeared amongst the bridal party and asked to be allowed to dance with the lady for once. This request was granted and the bold youth, who loved Ellen, contrived to carry her off on his horse, which stood near.

1. **Lochinvar.** Lochinvar Castle, in Kirkcudbright, in the south-west of Scotland, was the seat of the Gordons. The chief of the Gordons was called Lochinvar.

the West, the west of Scotland.

2. **the Border,** boundary and adjoining districts between England and Scotland.

steed, war-horse.

3. **broadsword,** a broad-bladed cutting-sword. All kinds of swords which have a flat blade and sharp edges for cutting are called broadswords, in contrast with swords used for thrusting only.

5. **dauntless,** fearless.

7. **He stayed not for brake etc., i. e.** no obstacle stopped him in his journey towards Netherby Hall; he hurried forward, crossing everything that stood in his way.

brake, thicket, patch of jungle.

8. **ford**, shallow place where a river may be crossed by walking through the water.

9. **ere**, before.

Netherby gate, the gate of Netherby Hall (near Carlisle, in the North of England) where Ellen lived with her parents. It was the seat of a family of *Grahames*.

gallant, suitor. *Lochinvar* came too late, for, before he arrived, Ellen had consented to marry some one else, of her parents' choice.

11. Description of the accepted rival: he presented a perfect contrast to *Lochinvar* who was 'faithful in love' and 'dauntless in war.'

a laggard in love, as opposed to an ardent lover. A laggard is one who is slow in action. He was a man of feeble affection.

dastard, coward.

13. **So**, accordingly.

14. **bride's-men**, here refers to persons who were attendant on the bride (*Ellen*). Now-a-days a bride has her bridesmaids as a bridegroom has his bridesman or "best man."

15. **his hand on his sword**. Thus showing that he was ready to fight in case of need.

16. **craven**, cowardly, spiritless.

said never a word—whereas he ought to have been the first person to interfere, and to resent the presence of *Lochinvar*.

18. **our bridal**, *i. e.* the wedding of our daughter.

19. **my suit you denied**, you refused to accept me as the husband of your daughter.

20. Lochinvar, with a view to deceiving the company, says that his former ardent love for Ellen has cooled down suddenly, even as the tides of Solway Firth which rise and fall rapidly. Solway Firth, between England and Scotland, is noted for its rapid tides.

21. **love**, lady-love, sweetheart.

22. **To lead but one measure**, to dance one dance only. 'To lead' a dance means to begin it and have the first place in it.

23-24. Notice how Lochinvar keeps on the deception. He speaks with scorn of Ellen—an English maid—who has rejected his suit and says that many Scottish maidens more beautiful than she would gladly accept his love.

25. **kiss'd the goblet**, tasted the wine-cup (before handing it to Lochinvar). Cp. Ben Jonson's famous lines:—

Drink to me only with thine eyes,
And I will pledge with mine;
Or leave a kiss but in the cup
And I'll not look for wine.

By kissing the goblet, Ellen clearly showed her love towards Lochinvar. (See l. 27 where the blush and the sigh indicate her love for her old lover and her regret that it was thwarted by her parents.)

26. **quaff'd off**, drank in one long draught.

29. **could bar**, could prevent him from so doing.

30. **tread we...**, let us dance.

31-32. The couple were so well matched that no hall was ever before adorned with so fine a dance.

32. **galliard**, a dance for two dancers only, common in the sixteenth and seventeenth centuries.

33. **fret...fume.** Cp. the phrase 'to fret and fume.'

34. **stood dangling...** Thus showing his weakness and cowardice. He played with his 'bonnet and plume' instead of drawing his sword.

bonnet. In Scotland, only, this word is applied to the head-dress of a man.

37-38. Lochinvar quietly hinted the plan of elopement to Ellen when they were passing near the hall-door in the movements of the dance.

charger, his war-horse (kept ready for their escape).

39. **light,** (lightly) easily.

croupe, the back of the horse behind the saddle.

41. **scaur,** steep rocky bank.

42. **that follow,** that can follow or keep up with us.
quoeth, said.

43. **Grames,** the family or clan to which the bride belonged. (See note on 'Netherby gate.')

44. **Forsters, Fenwicks, Musgraves.** Names of notable families in the North of England.

45. **Cannobie Lee,** north of the Border in Dumfriesshire.

47. Line 5 is repeated with a variation due to the course of events.

48. **of gallant,** of any other gallant or lover.

9. THE THREE FISHERS.

The poem tells us of the sad fate of three fishermen who, in their attempt to earn a living for themselves and their families, were caught in a storm and drowned. Few details are given, but the gloomy picture is none

the less complete. We see the stout-hearted fishermen braving the dangers of a stormy sea, their wives (sitting in suspense and fear all night and trimming the lights that should guide their husbands home) and the innocent light-hearted children who have as yet known nothing of the dangers, struggles and trials of life.

1. **fishers**, fishermen.

2. **went down**—beyond the horizon, *i. e.*, set. It is necessary for fishermen to go out fishing at night.

3. **the woman who loved him the best**, *i. e.*, his own wife.

4. **stood**—on the shore.

5. **For** gives the reason of their sailing away to the West, even while the sea was rough.

men must work. Cp. "In the sweat of thy face shalt thou eat bread, till thou return unto the ground."—The Bible (*Genesis* iii. 19).

women must weep—for their husbands in danger.

6. This shows the hardship and cruelty of a poor man's life.

many to keep, many mouths to fill; many to support.

7. Though the sea be getting rough.

harbour bar, the bar or sandbank dividing the open sea from the harbour. The waves were here making a low deep sound showing a storm was approaching.

moaning, making a sad and dreary sound. Cp. Tennyson:—

And may there be no moaning of the bar,
When I put out to sea.

8. **Three wives**, the wives of the three fishermen.

sat up—keeping watch instead of going to bed. They were anxiously looking out for their husbands' boat.

9. **trimmed**, clipped and cleaned the wicks (to make the lamps burn brighter). Why?

lamps — of the lighthouse.

10. **squall**, sudden and violent gust of wind, often with rain or snow.

11. **night-rack**, black storm-clouds drifting across the sky at night.

ragged, roughly broken.

13. **and waters deep**, and though the sea be deep.

15. **three corpses**, the dead bodies of the three fishermen.

16. **gleam**, brightness, light.

the tide went down, ebbcd; the water receded (leaving the dead bodies of the fishermen on the shore).

17. **wringing`their hands** — in great agony of mind.

18. **will never.....town** — because they were drowned.

20. **it**, this life where " men must work and women must weep."

the sooner to sleep, the sooner we get eternal rest. The idea is that death puts an end to all the sorrows and labours of this life.

21. **good bye.....moaning**, *i. e.*, farewell to the toil and troubles of life.

10. BARBARA FRIETCHIE.

The poem refers to an incident of the Civil War between the Northern and Southern States of America. When the Confederate (Southern) soldiers under Stonewall Jackson entered Fredericktown, the townspeople, unable to offer opposition, surrendered; but an old woman, Barbara Frietchie, defiantly waved the flag of the United States in the face of the invaders. The chivalrous general, Jackson, however, ordered

his soldiers to let her have her own way unmolested. The American poet Whittier—whose sympathies were with the Northern States—fails to do justice to the heroism shown by the Confederates whom he slightly calls ‘the famished rebel horde.’

1-8. The first four stanzas describe the town and its surroundings—its many spires, waving corn-fields, and rich orchards.

1. **Up** modifies “stand” (l. 3).

2. **clear**, *i. e.*, clear to view.

3. **clustered spires**. The expression signifies that the town had many spires (church-steeples, towers) crowded together.

Fredericktown, a town in Maryland, United States of America. It is not far from the Blue Ridge, a branch of the Alleghany mountains. This is why it is called “Green-walled by the hills of Maryland” (l. 4).

4. **Green-walled by the hills etc.**, surrounded by the green hills, etc.

6. **fruited deep**, bearing clusters of fruit.

7. **garden of the Lord**. Fredericktown, being remarkable for the beauty of its vegetation, appeared to the famished rebel horde as delightful a place as the ‘garden of the Lord.’ The phrase occurs in the Bible (*Genesis* xiii. 10):—“And Lot lifted up his eyes, and beheld all the plain of Jordan, that it was well watered everywhere,... even as the garden of the Lord.” Cp. *God’s-acre*—a name for ‘churchyard.’

8. **rebel horde**. The poet thus speaks contemptuously of the Southern or Confederate army. (See the Introduction to the poem.)

9. **early fall**, beginning of autumn. “Fall” is used by the Americans instead of the English word “autumn.”

10. When Lee marched ... Robert Edward Lee, one of the ablest of the Confederate generals, first invaded Maryland early in September 1862.

12. Horse and foot, cavalry and infantry.

13-14. Description of the flag of the United States. Since 1818 this flag, known as 'the Stars and Stripes,' has consisted of thirteen horizontal stripes (representing the thirteen original States of the Union), seven red and six white, placed alternately, with a blue union having displayed on it one white five-pointed star for each State in the Union. The confederated flag had a similar union, but bore three bars, two red and one white, instead of the thirteen stripes.

15-16. The sun of noon....., at noon none of these forty flags was seen waving—a sign of the surrender of the town to the Confederate army.

20. the flag, the flag of the United States.

hailed down, pulled down.

21. attic, a room in the uppermost part of a house, immediately beneath the roof. The fact that Barbara Frietchie lived in an attic showed that she was in poor circumstances.

22. When all other people of her town surrendered to the invaders, only she stood loyally by the Union.

23. came the rebel tread, was heard the sound of the marching of the Confederate army.

24. Stonewall Jackson. At Fredericktown (December 13, 1862) he commanded the right wing of the Confederate army. The term 'Stonewall' was applied to him because of his dogged resistance at the first Battle of Bull Run. He is remembered as one of the most brilliant of Lee's generals.

25. **slouched hat**, hat of soft material with a broad and flexible brim one side of which is turned up and the other down.

26. **the old flag**, the flag of the United States (hoisted in the window of her attic by Barbara Frietchie).

29. **shivered**, broke into small pieces.

pane and sash, both the glass and the wooden frame-work, *i. e.*, the whole window.

31. **it**, the flag or banner.

32. **Dame**, a woman. A word formerly used before the name of an old woman instead of Mrs.

the silken scarf, the silken piece of cloth, *i. e.*, the flag.

34. **royal will**, firm will. The resolute manner in which Barbara waved the flag was worthy of all admiration. This idea is carried out by the use of 'royal'.

36. **your country's flag**. Before the Confederates seceded from the Union, the United States flag was also their own flag.

39. **the noble nature**...His better qualities came out; the gentler side of his character appeared.

45. **free flag**. The United States flag is so called because by this time slavery had been abolished by the Union legislature.

46. **host**, army.

48. A poetic fancy. The poet speaks of the winds as being loyal to the United States flag because they helped it to wave. Cp. ll. 49-50.

49. **hill-gaps**, hollows between the hills.

52. **the Rebel**, Stonewall Jackson.

54. **Stonewall's bier**. Stonewall Jackson was accidentally killed by his own men at the Battle of Chancellorsville (1863).

57-58. May there always prevail in the United States peace and order and a love of the beautiful and good.

thy symbol of light and law. The American poet thus addresses the flag of his country.

thy stars. See note on ll. 13-14, where a description of the flag of the United States is given.

11. A WET SHEET AND A FLOWING SEA.

This well-known song is supposed to express the exhilaration of an English sailor as his ship scuds (*i. e.*, runs) before the wind. Though written by a poet who was never on the sea, it is one of the best sea-songs in the English language.

1. A wet sheet. The sails had been wetted either by seawater (see l. 12) or by rain. 'Sheet' is here perhaps used for 'a sail.' In the language of sailors 'sheet' means the rope attached to the corner of a sail to hold it in position.

flowing sea suggests the rise or ebb of the tide.

4. gallant, brave, stately. An epithet frequently applied to ships.

5. Notice the use of repetition for force and effect. This artifice is commonly resorted to by song-writers.

6. like the eagle free. A common *simile*.

7. the good ship. A common term for a strong and seaworthy vessel.

8. leaves..., i. e., leaves the shores of England behind.

old England. The epithet *old* expresses the sailor's love for his fatherland. It is a "term of endearment."

the lee is the side or direction opposite to that from which the wind comes.

11. This yearning for rough weather betrays the bold defiant spirit of the speaker and his evident love for a life of adventure on the sea.

NOTES.

snoring breeze — a strong as opposed to a gentle wind (but not a storm).

12. **white waves**, waves white with foam. Often called "white horses."

14. **tight**, water-tight.

15. The English are born sailors, and feel quite at home on the sea.

16. **merry men are we**. Sailors are proverbially jovial and careless.

17. **horned moon**, the new moon (so called from its having two points or "horns" when of crescent shape). Sailors judge of the weather by noticing the moon's appearance.

19-20. Note how the spirit of the sailor is raised as he sees the signs of the coming storm.

23. **the hollow oak**...The ship is spoken of as the palace of the mariners. The oak is here used for the ship which is made of this wood. Most ships are now made of iron.

24. As the greatest sea-power, England claims the sea as her heritage — her own permanent possession.

12. WE ARE SEVEN.

The child in this poem is not old enough to understand fully the meaning of death. Older people know what the death of a dear one means, and bitterly mourn their loss. Not even the hope of meeting hereafter makes them feel the pang of separation less. But the very young do not realise that the parting is for life. Happy in its ignorance the child does not understand what death is, and, untouched by sorrow it lives on as undisturbed as ever.

1. **simple**, innocent, artless, natural.

2. **lightly**, cheerfully, free from sorrow or trouble.
draws its breath, breathes, *i. e.*, lives.

3-4. Unlike an aged person, a child is full of vigour and activity, and every muscle and organ is energetic. It is therefore ~~very~~ natural that it should have no idea or thought of decay and death.

9. From her appearance and manners she seemed to be a country-girl. She wore the dress of a village child.
air, appearance, style.

10. **wildly clad**, carelessly clothed; dressed in old, rough, untidy garments.

11. **fair**, grey or blue.

19. **Conway**, or Aberconway, a town in Carnarvon, Wales.

20. **are gone to sea**, *i. e.*, have become sailors.

21. **lie**, are buried.

27. **Yet ye are seven**, yet you say you are seven in all.

37-48. It made no difference to the little girl that they were dead. She still felt that they were with her as she sat by their green graves and sang to them.

42. **kerchief** = handkerchief.

hem. 'To hem a kerchief' means to turn down its edge and sew it in.

46. In fine weather when it is not cloudy.

47. **porringer**, a small basin (for milk etc.).

54. **when the grass was dry**, *i. e.*, in summer; on fine days, in sunny weather.

57. **when the ground....snow**, *i. e.*, in winter.

64. **master**, an old form of address instead of Mr. or Sir.

66. **spirits**, souls.

67. **'Twas throwing words away**, it was a waste of breath; it was speaking to her to no purpose, a waste of time and trouble.

13. THE POET'S SONG.

In this little poem we are told of the magic of the Poet's song. It can bewitch not only the lark and the sweet-singing nightingale but also the wild-swan, the wild hawk, and the creeping snake. In all respects too his song far surpasses the notes of the nightingale, for whereas the latter sings sadly the Poet peers far into the future and, seeing that all will be well, sings with joy and hope. Tennyson had a strong faith in the progress of the world and, as is seen in his writings, took a very hopeful view of man's destiny.

1. **The rain had fallen.** Notice how the change in the weather affects the Poet.

3. **from the gates of the sun,** from the East, where the sun rises.

5. **in a lonely place.** For the Poet is the child of nature; he needs no company.

8. **drop down** from the clouds (charmed by the Poet's song). Both Wordsworth and Shelley have sung of the skylark, the one calling it 'Ethereal minstrel! pilgrim of the sky!' the other hailing it as a 'blithe Spirit'—

'That from heaven, or near it

Pourest thy full heart

In profuse strains of unpremeditated art.'

9. **stopt** = stopped.

10. **spray**, leafy branch of bush or tree.

11. **down**, small feathers (from the neck or breast).

11-12. Cp. Gray (*The Progress of Poesy*):—

Perching on the sceptred hand
Of Jove, thy magic lulls the feather'd king
With ruffled plumes and flagging wing:
Quench'd in dark clouds of slumber lie
The terror of his beak, and lightnings of his eye.

['The feather'd king' is the eagle, sacred to the Roman god Jupiter.]

13. **nightingale** is famous for its beautiful song, heard chiefly at night. The bulbul of Persian poets is a species of nightingale.

14. **so gay**. The love-song of the nightingale is supposed to be always sad. It has a somewhat mournful sound at night.

15. **what the world will be**. In ancient times poets were supposed to have the gift of prophecy, and to be able to foretell the future.

16. **When the years...**, *i. e.*, hereafter. The Poet sees a hopeful future for the world and sings brightly, gaily and joyfully.

14. INCIDENT OF THE FRENCH CAMP.

1. **we French**. A French soldier is supposed to recount the incident.

Ratisbon, a city of Bavaria. After the battle of Eggmühl (1809) the Austrians retired upon Ratisbon, and the pursuing French defeated them again beneath its walls and reduced great part of the city to ashes. It was a five days' struggle, famous for Napoleon's fine skill.

3. **mound**, hillock, heap of earth.

4. **stood**—watching.

5-8. Napoleon is often seen in pictures standing in the attitude described in these lines.

5. **you fancy how**, you can well imagine in what attitude.

6. **arms locked behind**, *i. e.*, with hands clasped behind.

7. **prone brow**, projecting forehead. Napoleon had a prominent forehead.

8. **Oppressive with its mind**, over-burdened with weighty thoughts, heavy with the great brain.

9. **mused**, thought, pondered over.

plans that soar, lofty plans, far-reaching schemes, high aims.

10. **to earth may fall**, *i. e.*, fail.

11. **army-leader Lannes**. Marshal Lannes served with great distinction under Napoleon.

12. **waver**, falter, lose courage.

13. **yonder wall**, the wall of Ratisbon.

14. **bound on bound**, at top speed; expresses the same idea as 'full galloping' (l. 11).

16. **the mound**—whereon Napoleon stood.

17. **off there flung**—himself down; off there leapt, *i. e.*, dismounted at once.

in smiling joy. He was glad to have lived long enough to enable him to bring to Napoleon the news of the victory in which he had the good fortune to play a part.

18. **erect**, upright,—although he was mortally wounded.

19. **By just**, (supporting himself) only by, merely by.

20. **hardly could suspect**—that he was mortally wounded; so great was his self-control.

23. **You looked twice**—he seemed so gay and active that you could not *at first* believe him to be wounded.

24. **all but**, almost.

27. **The marshal**, Marshal Lannes. 'Marshal' is equivalent to 'General' of the English army.

28. **anon**, soon, later on, by-and-bye.

29. **your flag-bird**, your flag (with the eagle on it). The boy says that Napoleon will now see his flag waving over the place where he himself had just planted it.

vans, wings. In this sense the word is now used only in poetry. The boy is speaking of the flag or "eagle" as a bird and hence he uses the term 'vans' and 'perched.'

30. **to**, according to.

heart's desire, my heart's desire; my utmost desire; the very thing I longed to do, to my great joy.

31. **Perched him**, *i. e.*, planted it. Evidently the boy was a standard-bearer and carried the "colours" or flag.

flashed, shone, sparkled, beamed with joy.

32. **like fire**—rose at once; shot up like a flame; his hopes burnt brightly.

33-38. Just as a look of pity softens the bright eye of the mother-eagle when she sees her eaglet injured, the joy that beamed in Napoleon's eyes disappeared when he noticed that the boy-hero was mortally wounded.

34. **sheathes**, covers.

35. **film**. Subject of 'sheathes.'

36. **bruised**, injured by a blow.

breathes, breathes with difficulty; gasps in pain.

38. **Touched to the quick**=being touched to the quick, *i. e.*, being deeply wounded.

39. **Sire**. Your Majesty. The boy thus rightly addresses Napoleon who became Emperor of the French on May 18, 1804.

40. **Smiling**—because he was proud and happy to die for his Emperor.

15. ABOU BEN ADHEM.

1. **Abou Ben Adhem**; said to have been a king of Balkh.

may his tribe increase. A form of benediction common among the Mahomedans. 'May' here expresses a wish.

2. **deep dream of peace**, sound sleep. 'Peace' signifies that his dreams were pleasant and his sleep quiet and refreshing.

3. **within**, amidst, surrounded by.

4. **Making** refers to 'moonlight.'

it, the room.

rich, rich in colour, very bright, beautiful.

like a lily in bloom, *i.e.*, white, shining, beautiful.

5. **book of gold**, book made of gold leaves and with a gold cover.

6-7. Abou was brave enough to address the angel because there was no sense of guilt to make him afraid; his self-possession and courage were due to his clear conscience.

7. **the presence in the room**, the angel who was present in the room. The word *presence* is here properly applied to the angel, as to a spirit, a being having no actual body.

8. **the vision**, the angel.

raised its head. The angel was absorbed in writing before he addressed him; Abou's question drew his attention and he looked up.

9. **made of all sweet accord**, *i.e.*, with a look full of kindness. The perfect peace that was in his soul and

which was the result of the union of all virtues, reflected itself in his gentle loving look.

11. **And is mine one?** does my name figure among the names of those who love God?

Nay, not so. You are not mentioned here as one who loves God. (See note on l. 18.)

12. **spoke more low;** perhaps because he felt downcast and ashamed at the absence of his name.

13. **cheerly,** cheerfully.

pray thee, request thee.

14. **write me as one...**, write down my name as that of one etc.

15. **vanish'd,** disappeared, went away.

16. **it,** the angel.

with a wakening light, amidst such a blaze of light that it roused Abou from sleep.

17. **whom,** (of those) whom.

love of God had bless'd, *i. e.*, the names of those who were blessed because they loved God.

18. **And lo!...** And wonderful though it may seem the name of Abou was first on the list. Abou loved God through his love for his fellow-men, and, though the angel could not see it, God held Abou's love in higher esteem than the love of those who loved Him only. (Lo!=behold, look.)

16. THE DOG AND THE WATER-LILY.

The poet is impressed by a little incident that happens while he is taking a stroll by the banks of the Ouse. He describes the event and tells us what it taught him and what it could teach the world.

The following extract from Cowper's letters to his friend Lady Hesketh describes the same incident in prose:—

"I must tell you a feat of my dog Beau. Walking by the river-side, I observed some water-lilies floating at a little distance from the bank. They are a large white flower with an orange-coloured eye, very beautiful. I had a desire to gather one, and having your long cane in my hand, by the help of it endeavoured to bring one of them within my reach. But the attempt proved vain and I walked forward. Beau had all the while observed me very attentively. Returning soon after towards the same place, I observed him plunge into the river, while I was about forty yards distant from him; and, when I had nearly reached the spot, he swam to land with a lily in his mouth, which he came and laid at my feet."

1. **soft airs**, light wind, breeze.
2. Rippled the water of the river Ouse.
3. **'scap'd from literary cares**, (escaped) having fled from his writing, left his work.
4. **his side**, the river's side or bank; the ground along the edge of the Ouse.
5. **spaniel**, a kind of water-dog with long silky hair, drooping ears, and gentle and affectionate nature. It has great intelligence and shows much love for its master.
6. **high in pedigree**, of good breed; well bred. Dogs and horses of superior breed have their pedigree (or descent) carefully recorded. Thus the "Stud-Book" contains the names and the pedigree of a very large number of horses and mares of note.
- 7-8. Two ladies, of much beauty and grace, gave me the dog. These ladies were Sir Robert Gunning's daughters. Only in poetry 'nymph' is used for 'a young and beautiful woman.'

9. **Now..now**, at one moment...at another moment.
wanton'd, played, sported.
flags, plants with a very long flat leaf like a sword-blade.
10. **starting into sight**, appearing suddenly, coming in-to view quickly.
11. **meads**, meadows, fields.
14. **water lilies** belong to the same species as the Lotus.
15. **intent**=intently, eagerly. The poet admired the beauty of the flowers and wished to secure one for himself.
- 17-18. As he did not want to enter the water where the lilies were growing, he tried to get one by hooking it with his cane.
- 19-20. He missed it just as he thought he had got it.
21. **Beau**, the name of the dog. 'Beau' (pronounced bō) means fine, handsome, beautiful.
22. The unsuccessful efforts of its master to secure the flower made Beau look very thoughtful.
- 23-24. Being a dog, Beau could not understand all at once.
25. **chirrup** here means a cry or call.
26. Awaking him from thought; scattering his thoughts.
28. **the stream**, the river Ouse.
31. **The floating wreath** of 'lilies newly blown' (l. 14).
discern'd, noticed, saw.
36. **The treasure**, viz. the lily he had plucked.
38. **thy deed**, act (deserving praise).
39. **mortify**.....**superior breed**, humble the pride of man who boasts of his superiority over the lower animals.
41. **chief**, chiefly, first of all, specially.
myself I will enjoin, I will impose on myself the duty of, etc.

43-44. This striking instance of his dog's kindness and love makes the poet resolve hereafter to show the same love for God, his Master, who is the giver of all gifts.

17. THE SOLDIER'S DREAM.

Compare with this poem Longfellow's *The Slave's Dream*.

1. **sang truce**, sounded a truce. The truce may have been made to enable the combatants to help the wounded and to bury the dead.

night-cloud had lower'd, the darkness of night had frowned upon the earth; (or simply) it was night.

lowered (pronounced *lowred*) is also spelt 'loured' and means 'frowned', 'looked dark and threatening.'

2. **sentinel stars**; the brighter stars which shine out first in the evening reminded the soldier of sentinels in the sky.

5. **pallet**, mattress, bed of loose straw.

6. **wolf-scaring faggot**, fires kindled on the battle-field to keep the wolves from the bodies of dead soldiers.

7. **the dead of the night**, midnight. We say 'at dead of night' or 'at the dead of night'. Cp. "We buried him darkly at dead of night." (*The Burial of Sir John Moore*.)

8. **ere the morning**, before it was dawn.

9. **Methought**, it seemed to me. The word 'methought' is an impersonal verb. Do not use the word yourself--it is old-fashioned and obsolete.

10. **desolate**, lonely, wild, cheerless.

12. **fathers**, forefathers, ancestors.

13. **I flew**, I hurried (in my dream).

14. **In life's morning march**, in my youthful wanderings. Youth is 'the morning of life' as old age is 'the evening of life.'

when my bosom was young, when I had in me the vigour and hope and strength of youth.

15. **my own mountain-goats**. The soldier must have been a native of some hilly place.

16. **knew**, heard and recognised.

strain, song.

the corn-reapers sung. Cp. Wordsworth, *The Reaper*:—

Behold her single in the field,
Yon solitary Highland lass,
Reaping and singing by herself;
Stop here or gently pass!
Alone she cuts and binds the grain
And sings a solitary strain.

In this country too we often hear the corn-reapers singing as they do their work in the open fields.

17. **pledged we the wine cup**, we drank to the health of each other.

19. **little ones**, children.

a thousand times o'er, over and over again.

20. **in her fulness of heart**, *i. e.*, she was overpowered by her feelings, she wept for joy.

22. **fain**, very willing.

war-broken, broken down in health by the work, wounds, and starvation of active service.

23. **sorrow returned**—as he found that it was only a dream.

24. **dreaming ear**, the dreamer's ear; really the sleeping brain. The man was dreaming and thought he heard.

18. YUSSOUF.

1. **tent.** Many Arabs lead a nomadic (wandering) life and live in tents.

2. **Behold one etc.,** behold in me one who is an out-cast etc.

outcast, cast out from home and friends. The word has no reference to *caste*.

in dread, in great fear of being pursued and killed by enemies.

3. **the bow of power is bent.** Orientals often indulge in such figurative language. The expression used here is very commonly found in Persian and Arabic writings. All that the stranger means to say is that very powerful enemies are conspiring to take his life.

4. **Who flies**—from his pursuers.

5. **hath not...head.** The stranger says that he does not know where to find shelter. Cp. "The foxes have holes, and the birds of the air have nests; but the Son of man hath not where to lay his head." (The Bible.)

6. **tribes.** The Arabs were divided into many tribes and each tribe had its own chief or Emir or Sheikh.

7. **no more than it is God's.** Yussouf says that it is as much God's tent as it is his own and that in speaking of the tent as his he means no more than that it is his as well as God's, because all gifts come from Him.

be at peace, rest in peace (afraid of no one).

9 **Freely shalt thou...** The hospitality of the Arab is proverbial.

10. **As I of His,** as I partake of His gifts and bounty.

11. **His glorious roof of night and day**, *i. e.*, the sky (in which the sun shines in the day-time and the stars at night). More often the sky is spoken of as an inverted bowl, by Persian and Arabic authors.

12. **at whose door**... **Nay**, *i. e.*, God never withholds His bounty from anyone who asks for it. Cp. "Ask, and it shall be given you;... knock, and it shall be opened unto you." (The Bible.)

14. **ere day**, before day-break.

15. **is saddled**—and kept ready.

16. **before the prying day grows bold**, *i. e.*, before it is broad daylight. The first rays of the sun come, so to say, prying, gradually, and in a stealthy manner; after some time however the sun shines boldly and in full glory.

17. **nor grows less**, nor does it give less light (because another lamp has been kindled from it).

18. **So**, similarly.

nobleness enkindleth nobleness, nobleness shown by one man towards another brings out the good qualities of the other man; it reacts upon the other man in such a manner that it raises his character. Cp. Shakespeare's remark that Mercy "is twice blest; it blesseth him that gives, and him that takes."

20. **self-conquest**. Yussouf's nobleness made the stranger act nobly and bravely; he succeeded in subduing the fear and evil in himself so far as to be able to confess that he was the murderer of Yussouf's son. This victory over his sinful nature made him look noble and honourable.

22. **Sheikh**. See note on 'tribes' (l. 6).

so, thus, *i. e.*, without admitting my guilt.

27. **My one black thought**, *i. e.*, the thought of vengeance. 'Black' here means evil, wicked.

shall ride away from me, *i. e.*, shall leave me for ever. Yussouf had had the finest revenge of all—he had returned good for evil. In the English idiom he had “heaped coals of fire upon the head” of his enemy, and had avenged his son by causing the murderer to repent in shame and grief.

28. **First-born.** He addresses his murdered son.

29. The words express Yussouf’s firm faith in the justice of everything that God ordains.

30. **Thou art avenged**, in as much as I have resisted the temptation of revenging myself on your murderer by another murder,—and, what is more, I have been enabled by His grace to return good for evil. This idea of ‘heaping coals of fire on one’s head’ also finds expression in the Bible. “If thine enemy hunger, feed him; if he thirst, give him drink: for in so doing thou shalt heap coals of fire on his head.”

19. THE PARROT.

1. **deep affections**, strong feelings.

breast, heart, mind.

3-4. **Are not exclusively possessed**..., are common to man as well as to the lower animals; are shared both by man and other animals. As we shall see later, a parrot gave a good example of this.

5. **Spanish Main.** The northeast coast of South America, between the Orinoco river and the isthmus of Panama, and the adjoining part of the Caribbean sea was formerly so called.

6. **early caged**, placed in a cage while quite young.

7. **bright wings**, wings of bright colour. Cp. 'plumage of resplendent hue' (l. 10).

bleak domain. The new place to which he was taken was chilly and bare (see stanza 4) while his own country was warm, bright, and fertile (stanza 3).

8. **Mulla**, the island of Mull, west of Scotland.

9. **spicy groves**, groves of spice trees. Spices are productions of tropical countries. Tropical America produces many, being the home of cayenne pepper, pimento, and vanilla; but the greater number are from the East.

where he had won.....The bright colouring of the feathers is due, to some extent, to light and sunshine, birds having rich colours being generally natives of tropical countries.

10. **plumage of resplendent hue**, feathers of brilliant colours.

11. **native fruits**, fruits found in the country of his birth.

12. **bade adieu**, said good-bye.

13. **For these he changed**.....The change was of course one for the worse.

turf here means 'peat'—turf and vegetable matter, decomposed by water and made hard, used for fuel. Peat is common in Ireland, where it is perhaps of greater importance than in any other country; but it also occurs in India, especially in the Neilgherry hills and in Bengal.

14. **heathery and**, land of *heather*, a plant found in most parts of Scotland. Heather is a small shrub with a purple flower. It grows so thickly over the hills and moors that it hides the ground entirely.

misty sky, as opposed to the clear bright sky of the Spanish Main.

15. **raging surf**, foaming billows, breaking waves. The surf is the white water and foam of the sea seen where it breaks upon rocks or the shore.

18. **chattered**. The parrot's power of imitating human speech is well-known.

19. **with age**, owing to old age (his feathers lost their bright colour).

21. **seeming dumb**. As we find later on he was not really dumb.

23. **chanced**, happened.

25. **hailed**, addressed, spoke to.

26. **Spanish speech**. The parrot was familiar with the Spanish language, some words of which he had picked up in the country of his birth. The stranger, speaking to him in the Spanish language, reminded him of his happy youth.

28. **Dropped down and died**. The suddenness of the emotion proved too much for the old parrot, and he died of joy and excitement.

20. THE VICTIM.

The poem tells us of an incident supposed to have taken place in the days when the Saxons, who drove out and defeated the Britons, were still heathens and worshipped Thor and Woden (Odin) and other Teutonic gods.

1. **plague**. 'A plague' means any disease which attacks large numbers of people at once. Nowadays the term 'plague' is applied to bubonic plague, so common in India.

2. **laid them low**, killed them.

3. **thorpe**, village, hamlet.

byre, cow-shed.

4. **On them.....foe**, their country was suddenly invaded by enemies.

5. **So thick they died etc.**, the people died in such large numbers etc.

6. The people thought that the gods were angry with them. The calamities (plague, famine, and foreign invasion) which visited their country one after the other made them believe that these were sent by the gods to punish them.

7. **altar**, a table on which sacrifices are offered to a god.

8. **Thor**, the second principal god of the ancient Scandinavians; the god of thunder, war, and agriculture. He was the friend of mankind, and the slayer of evil spirits. Thursday ('Thor's Day') is called after him.

Odin, the supreme god of the ancient Scandinavians. Wednesday is 'Woden's Day.'

lifted a hand. The high priest lifted his hands to the gods in prayer.

12. **Human life?** The priest requested the gods to let him know if they required a human being to be sacrificed to them to appease their wrath. Human sacrifices were not unknown in early times, and even in our own days the brutal and horrible custom has not entirely died out.

17. **spoil'd**, plundered, robbed.

19. **fishes turn'd**. The fish, when it dies, turns and floats upon its side, so that its white belly becomes visible.

20. **flood**, sea. In this sense the word is now used only in poetry.

21-22. Bodies of the dead lay on the roads and in the fields destroyed by fire.

furrow, a narrow trench in the earth made by a plough.

scathed, injured.

23. ever and aye, continually, always.

moan'd, uttered words of prayer with groans and sighs.

24. it seem'd, *i. e.*, the priests believed that they heard the answer of the gods.

29. went out by heath and hill. On his way to the king's house, the priest had to cross a large barren tract of land. We thus see that in those days the country was very thinly populated, and that a large part of it was uncultivated.

30. wild, forest, jungle.

32. cast her arms. . . . child. She knew that the priest was on an evil errand, and at once feared that her child would be taken away from her and offered to the gods.

33. eight summers old=eight years old.

34. As he grew older, he grew in beauty.

44. heal the land, save the people, restore the country to prosperity.

46. blight, a disease affecting plants. At one time it was supposed to be a curse or punishment sent by the gods.

lea, meadow, *maidan*, tract of open ground, especially grass land.

47. appeased, pacified (by human sacrifice), propitiated.

53-54. The attitude of a person deep in serious thought.

54. stayed, supported.

56. **has judged for me.** The king replies that the priest has already answered that question by deciding that the child should be offered as a sacrifice to the gods.

57. **was shaken with holy fear,** trembled as he thought of exciting the wrath of the gods by saying anything not pleasing to them.

65. **rites,** the usual duties, the religious customs, sacrificial ceremonies.

the victim bared, the child was stripped off his clothes, and his bare body placed on the altar.

69. **He,** the King. The fact that he tried to save her showed that he loved her more than his only son. Hence she (and not the child) was the sacrifice desired by the gods.

74. **Father Odin.** Odin is so called because he was the "All-Father"—supreme god.

21. LULLABY OF AN INFANT CHIEF.

Lullaby, a song sung to lull children to sleep; a cradle-song. It will be noticed that the ideas and feelings expressed in this lullaby are suitable to the position of the child ('an infant chief') to whom it is sung.

infant chief. We are to suppose that the child, having lost his father (see, l. 1), is now the chief of his clan.

1. **hush,** cease crying, peace, be silent; said to make the crying child quiet.

sire, father. Now used, in this sense, only in poetry and with regard to animals such as race-horses, prize cattle or dogs.

knight. In Europe during the middle ages, 'knight' was the title of a man of gentle birth who was of a certain rank and age. He was first a squire or knight's servant and was then made a knight (by the king) after distinguishing himself in battle. He was bound to be brave, loyal, and noble in conduct and wore golden spurs as a sign of his rank. Nowadays a knight is a man to whom the king gives the title of Sir.

2. **bright**, happy, gay, and clever.

3. **glen**, narrow valley. Line 3 describes the view from the castle.

towers — of the castle.

4. We learn from this that the infant chief is the lord of a very large domain.

5. **O fear not the bugle.** The sudden bugle-blast is likely to frighten the child, as showing that the enemy is attacking the castle: but he need have no fear.

6. **It calls but**, it only calls to the watchmen. Sudden raids and attacks were so very common in those days that every chief had to live ready to meet them at a minute's notice.

warders, sentinels, guards.

that guard thy repose, who watch thy sleep, who protect thee while asleep.

7-8. These lines give us an idea of the loyalty of the clansmen to their chief and of their faithful courage.

Their bows would be bended. 'To bend a bow' means to shoot with it.

blades, swords.

red — with the blood of their enemies.

Ere, before (they allow).

foeman, foe, enemy in war. The word is no longer in common use.

10. **by trumpet and drum**, by the sound of trumpet and drum (calling the clansmen to arms).

12. **strife comes with manhood**. In those days the various clans lived in a state of continuous warfare, and every grown-up man was expected to fight. The chief of a clan, as such, had to lead his men in battle.
with day, with break of day, at dawn.

22. LORD ULLIN'S DAUGHTER.

1. **Chieftain**, chief, head of a clan or tribe.

Highlands, the Highlands of Scotland. "This region is defined to include that part of Scotland which lies to the north and west of a line drawn from the mouth of the Clyde through Dumbartonshire, Stirlingshire, Perthshire, Forfarshire, to Stonehaven on the Kin-cardine coast."

bound, travelling, on the way to. The word is generally used with 'for' or with a preceding adverb, as 'homeward bound.'

2. **tarry**, delay. The word is not now in common use.

3. **silver pound**, a pound weight of silver. (Originally a pound "sterling" was equivalent to a pound weight of silver.)

4. **o'er** = over.

ferry, the place where boats cross a river or creek etc. to convey passengers and goods.

5. **Now** is here used without any meaning of time, and is merely an introductory word or exclamation.

who be ye, would..., who are you that would...

Lochgyle, a small creek or arm of the sea, on the west coast of Scotland.

7. **Ulva's isle**, the Island of Ulva, one of the islands off the west of Scotland. In prose the word 'isle' is used with a proper name, as 'The Isle of Wight.'

8. **Lord Ullin** was the chief of a clan that was hostile to the chief of Ulva's isle.

9. **her father's men**—sent in pursuit of the runaway couple. (See l. 13.)

12. **my blood...**, *i. e.*, I should be killed.

heather, a small shrub with a purple flower, found in most parts of Scotland. It grows so thickly over the hills and moors that it hides the ground entirely.

13. **hard**, close. (hard by = near.)

15. **bonny**, pretty, bright, healthy-looking, beautiful. A common Scotch word.

17. **Out spoke**, spoke out, answered.

hardy here means brave, bold, strong.

wight, man. The word is no longer in common use.

19. **your silver bright**, your money. (See ll. 3-4.)

20. **winsome**, charming, winning, attractive.

21. **the bonny bird**. The boatman thus speaks of the lady.

22. **In danger**—of being overtaken by her father's men.

23. **raging white**, *i. e.*, breaking into foam. He says he is prepared to row them over to the other side though the sea is rough.

25. **By this**, by this time; *i. e.*, by the time the boatman had finished speaking.

apace, quickly.

26. **water-wraith**, the evil spirit haunting the sea. 'Wraith' may mean 'ghost' but it usually means a person's spirit or "double" or apparition supposed to be seen shortly before or after his death.

was shrieking—in delight at the expected shipwreck.

27. **the scowl of heaven**, *i. e.*, the darkening of the clouds.

28. **Grew dark**, the light was failing.

30. **drearer**, more and more dreary or dismal. 'Drear' for 'dreary' is used only in poetry.

31. **Adown**= down. The word is now used only in poetry.

32. **Their trampling**, *i. e.*, the sound of the tramp of their horses.

35. **I'll meet**, I will face or encounter.

waters fast prevailing, fast getting the better of them, beating them back. The sea was becoming so very stormy that they had little hope of crossing or saving themselves.

43. **fatal**, causing death. The shore is so called because the three people in the boat were drowned there.

45. **sore**=sorely, terribly, grievously. In this sense the word is now used only in poetry.

shade, shadow, the darkness of the clouds.

53. **'Twas vain**. Lord Ullin relents when it is too late. It is impossible for the occupants of the boat to return to the shore or for him to send them any help.

23. BLACK-EYED SUSAN.

This famous ballad is the poem by which its author — John Gay — will be remembered. It was published in 1721 in a collection of his poems.

1. **the Downs**, a piece of water, 8 miles long and 6 miles wide, enclosed between the Goodwin Sands and the east coast of Kent, England. It is the natural harbour of refuge for shipping caught by storms in this part of the English Channel.

was moor'd. 'To moor a ship' means to secure it with chains or ropes (fastened to the shore, to buoys, or to anchors).

2. **streamers**, flags. 'A streamer' is properly a long narrow flag.

3. **Susan**. As we shall read later, she was the betrothed of one of the crew (see l. 6).

abroad, out of doors.

true-love, betrothed.

5. **jovial sailors**. Sailors are famous for cheerfulness and gaiety.

7. **yard** is the "spar" or pole which is slung across the mast to support the sail.

8. **Rock'd**. The ship was rocked by the waves, and along with it William who was up on one of the yards.

10. **He sigh'd** — at the idea of parting from his betrothed.

11. **the cord**, the rope (down which he slid).

glowing, red and hot — through friction caused by sliding swiftly down.

13. **high poised in air**, balancing himself high in the air. The lark builds its nest on the ground, and is famous for soaring high and singing. Cp. Shakespeare:—

Hark, hark! the lark at heaven's gate sings.

14. **Shuts close his pinions**. . . By suddenly shutting his "pinions" or wings the lark descends to the ground with great speed.

15. **If chance**=if it happen, if by some chance. The male bird singing high in the air can but seldom hear the voice of "his mate" (the female bird) nesting on the ground. Cp. "Thy lay is in heaven, thy love is on earth." (Hogg.)

16. **drops at once into her nest**. Cp. Wordsworth:

Thy nest which thou canst drop into at will,

Those quivering wings composed, that music still!

22. **We only part**. . . He thus comforts his betrothed.

23. **list**, like, desire, choose. In the Bible (*John III. 8*.) it is said: "The wind bloweth where it listeth."

My heart. . . **to thee**, *i. e.*, I will ever remain true to you, my love towards you will not undergo any change. [Just as the steel needle of the mariner's compass is influenced by the magnetic meridian towards which it always points, his thoughts would always be with her, no matter where he might go. See ll. 30-36.]

25. **landmen**, as opposed to 'seamen' or sailors.

26. **Who tempt with doubts**. . . , who will raise doubts in your mind (by telling you stories about me) and thus estrange your feelings from me. 'To tempt a person' is to try to influence him to do something wrong.

30. **Thou art present**. . . , *i. e.*, your image is always before my mind's eye.

32. Thy eyes. . . . The bright diamonds (of India) will remind me of your shining eyes. Golconda, in India, was at one time proverbially famous for its diamonds.

Afric's spicy gale, breeze laden with the smell of spices, supposed to blow from the coast of Africa. Cp. Milton :—

As, when to them who sail
Beyond the Cape of Hope, and now are past
Mozambic, off at sea north-east winds blow
Sabeian odours from the spicy shore
Of Araby the Blest... ..

35-36. Every beautiful object that I see on my voyage will remind me of you.

37. call me—away.

43. boatswain (Pronounce, 'bō sun'), ship's officer in charge of sails, etc. He summons men to duty with a silver call or whistle.

45. aboard, on the ship.

46. hung his head—in sorrow and grief.

47. her lessening boat, her boat which appeared to William to grow smaller and smaller as it left the ship.

48. lily hand, hand pure and white as a lily. Tennyson speaks of "Elaine, the lily maid of Astolat."

24. THE WELL OF ST. KEYNE.

There is a legend that the well of St. Keyne, a spring in Cornwall, burst out of the earth in answer to the prayer of St. Keyne, and that that one of a married couple who drinks first of its water rules in the house. ["I know not whether it be worth reporting that there is in Cornwall, near the parish of St. Neots, a well, arched over with the

robes of four kinds of trees, withy, oak, elm, and ash, dedicated to St. Keyne. The reported virtue of the water is this, that whether husband or wife come first to drink thereof, they get the mastery thereby." — *Thomas Fuller.*]

1. **in the west country**, *i. e.*, in Cornwall.
7. **willow** or the willow-tree usually grows near water.
11. **from cock-crow**, *i. e.*, from early morning; from dawn.
12. **there was not**.....— so it was very hot.
17. **hard by**, near, close by.
20. **bade 'the Stranger hail**, *i. e.*, saluted him.
21. **quoth**, said.
22. **an if**=if. Here 'an'=if, so that *an if*=if if.
23. Prose order: Thou hast drunk this day the happiest draught.
25. **good woman**, wife.
- crystal well**, well the water of which is clear and transparent. (See l. 2.)
27. **venture**, stake.
35. **the Angel** of Death.
36. **spell**, charm, incantation, *mantra*.
37. **gifted well**, magic well, well possessing miraculous powers.
40. **shall be master for life**, shall rule his wife ever after.
41. **should drink it first**... The Cornish-man here breaks off, but it is clear what he means to say—that the wife will rule the husband.
42. **God help the husband then!** As a "hen-pecked" husband he knows what it is to live such a life. [A hen-pecked husband is one who is controlled entirely by his wife.]
45. **I warrant**, I have no doubt.

betimes, in good time, before it was too late.

48. **sheepishly**, foolishly, in a bashful embarrassed manner.

shook his head—thus implying that he was not the first to drink, his wife having been before him in that.

50. **porch**, gate-way, covered entrance (of the church).

51. **i' faith**, by my faith, in truth, indeed.

she had been wiser... "A Cornishman took his bride to church, and the moment the ring was on ran up the mount to drink of the mystic water. Down he came in full glee to tell his bride; but the bride said, 'My good man, I brought a bottle of the water to church with me, and drank of it before you started!'" (Southey.)

25. THE HARE WITH MANY FRIENDS.

The moral of this fable in verse is shown in the opening lines (not printed in the text):—

Friendship, like love, is but a name,
Unless to one you stint the flame.
The child whom many fathers share,
Hath seldom known a father's care.
'Tis thus in friendship; who depend
On many, rarely find a friend.

1. **civil way**, polite or courteous manner.

2. **complied with everything**, acted in accordance with the wishes of every one; *i. e.*, tried to please every one. (See ll. 5-6.)

like Gay. "As a man Gay [the author of this poem] was amiable.. No man made kinder friends; and that he retained them is proof of his personal charm."

He was the friend of all the best writers of his time including Pope who seems to have loved him best and longest of his acquaintances.

3. **all the bestial train.** The phrase here simply means 'all beasts.' We speak of 'a train of camels,' meaning a string or file of them on the march. The word bestial is never used in this sense now. It means "beastly," "like a beast," and is a term of contempt and reproach.

4. **haunt,** live in, frequent.

7. **at early dawn.** As a rule the hare creeps out to feed in the *evening*.

8. **dew-besprinkled lawn,** grass-covered land wet with dew.

9. **hunter's cries.** The sport of pursuing hares with greyhounds is known as 'coursing.' It has been a favourite sport from remote times.

10. **deep-mouthed thunder,** the deep-sounding or heavy baying of the hounds in pursuit. [Hounds are always said to 'bay' not 'bark.']

flies. The hare is known for its fleetness.

11-14. Notice the various devices adopted by the cunning hare to escape her pursuers, and compare the description of deer-hunting in the opening stanzas (1-8) of *The Lady of the Lake*.

11. **pants for breath,** gasps for breath.

12. **death, i. e.,** her pursuers.

13. **doubles,** suddenly turns in the opposite direction.

Cp. Dryden :—

Doubling and turning like a hunted hare.

14. **measures back,** turns back, doubles, goes over the same ground again.

15. **mazy,** confusing, twisting.

16. **round**, course, journey, path.

17. **what transport**....., how very joyous she was. **transport**, strong emotion (of joy). [We speak of a person being in a transport of rage, grief, fear, or of joy; also of a person being "in transports."]

21. **my feet betray my flight**. I am disappointed in the hope that my feet will help me to escape--on the contrary they make tracks on the dewy grass and show where I have gone.

23. **Puss**. A kind of pet name for 'hare.'

26. **are in the rear**, are behind.

31. **Pretend**, claim.

34. **Yon**=yonder.

barley-mow, stack of barley.

35. **lady's in the case**, lady is concerned.

36. **all other things give place** (to her), *i. e.*, she gets priority over everyone else; her wishes must be considered first.

39. **her pulse was high**. Her heart beat fast. Excitement or exertion quickens the pulse.

40. **languid**, weak, tired, drooping from fatigue.

42. **at hand**, close by.

45. **confessed his fears**, owned that he himself was afraid of hounds.

50. **care**, business, duty, affair.

engage, employ myself.

55. **my heart**, my inmost feelings, *i. e.*, the kindly feelings I feel towards you.

BIOGRAPHICAL NOTES ON AUTHORS.

GAY, JOHN (1688-1732). The author of *The Beggar's Opera* and the *Fables*. The popularity of his works has now greatly declined, but he is still remembered by his famous ballad of *Black-eyed Susan*.

POPE, ALEXANDER (1688-1744). He is said to have written the short poem given in this book at the age of twelve; but it is not as a lyricist that he claims to be ranked as the greatest of English poets of the first half of the 18th century. His *Dunciad* is one of the best satires in the English language. His most widely-known poem is however his *Essay on Man*, while the *Rape of the Lock* is a poem unique in certain respects. He also translated Homer's *Iliad* and *Odyssey*. Of all English poets Pope has furnished the language with perhaps the largest number of quotations.

COWPER, WILLIAM (1731-1800). As a poet he is best known as the author of *The Task*. The most popular of his shorter poems is *John Gilpin*. *Toll for the Brave* is one of the finest lyrics he ever wrote. *Boadicea*, *Epitaph on a Hare*, and *On the Receipt of my Mother's Picture* are also well-known. Cowper is also one of the best known of English letter-writers.

WORDSWORTH, WILLIAM (1770-1850). One of the greatest of English poets. His poetry is simple and natural in diction and wholesome in its influence. His longer poems, the *Excursion* and the *Prelude*, are now little read, but his lyrics, which contain much of his best work, are possessions of priceless value. He succeeded Southey as Poet Laureate in 1843.

SCOTT, SIR WALTER (1771-1832). Great as a poet he is still greater as a novelist. *The Lay of the Last Minstrel*, *Marmion*, and *The Lady of the Lake* are his best known poems. But it is by his simple songs and spirited ballads that Scott will continue to rank as a poet of no mean order.

SOUTHEY, ROBERT (1774-1843). As a poet he now survives only in a few lyrics, such as *The Battle of Blenheim*, *The Scholar*, and *The Inchcape Rock*. But he wrote admirable prose, and his fame now rests upon his *Life of Nelson*, which has been called "the best short biography in the English language." Southey was a friend of the poets Coleridge and Wordsworth, and the three are sometimes known as the "Lake poets," as they lived in the Lake District. He became Poet-Laureate in 1813, and on his death was succeeded in the Laureateship by Wordsworth.

CAMPBELL, THOMAS (1777-1844). He is best known by his war-songs and patriotic poems which include such gems as *Hohenlinden*, *Ye Mariners of England*, and *The Battle of the Baltic*.

CUNNINGHAM, ALLAN (1784-1842). Scottish songwriter. His poetic fame rests on a single tiny lyric, *A Wet Sheet and a Flowing Sea*.

HUNT, JAMES HENRY LEIGH (1784-1859). He is now chiefly remembered as the friend of the poets Keats and Shelley and as the author of some delightful essays. As a critic he was the earliest to recognise the great genius of Keats. His poetry now is little known though it is not altogether devoid of merit.

BYRON, LORD (1788-1824). After Shakespeare he is perhaps the English poet best known on the continent of Europe, though in his own country his poetry is not now so popular as it once was. Of his longer poems, *Childe Harold's Pilgrimage* is still widely read. It was the publication of this poem that first brought him fame. As he himself said, "I awoke one morning, and found myself famous." *Don Juan*, however, is his longest as it is his greatest poem.

WOLFE, CHARLES (1791-1823). He wrote a few poems, of which *The Burial of Sir John Moore* is the only one that is now remembered.

WHITTIER, JOHN GREENLEAF (1807-1892). American poet. His anti-slavery poems attained a certain degree of popularity when first published.

TENNYSON, LORD ALFRED (1809-1892). The most widely read of the Victorian poets. He has written voluminously, but has never failed to maintain a high level of excellence. Some of his lyrics will live as long as the language in which they are written. Of his longer poems, the most popular is *The Idylls of the King*, but his *In Memoriam* is regarded by many critics as the greatest of his works. In the opinion of some critics *Maud* contains his best poetry. On the death of Wordsworth he was appointed Poet Laureate.

BROWNING, ROBERT (1812-1899). One of the greatest poets of the 19th century. Unlike his illustrious contemporary, Tennyson, his style is often hard and rugged and his meaning occasionally obscure ; at the same time he is perhaps more original and vigorous than any other Victorian poet. His greatest work is *The Ring and the Book*, but his *Men and Women* and *Dramatis Personæ* contain a large number of poems of extraordinary merit. To younger persons he is known chiefly as the author of *The Pied Piper of Hamelin* and *How They brought the Good News from Ghent to Aix*.

KINGSLEY, CHARLES (1819-1875). He is now better remembered as a novelist than as a poet. Two of his shorter poems, *The Sands of Dee* and *The Three Fishers* are however familiar to every reader of English poetry. His *Ode to the North-East Wind*, and *Earl Haldan's Daughter* also retain their popularity.

LOWELL, JAMES RUSSELL (1819-1891). American poet and critic, best known as the author of the *Biglow Papers*. Some of his critical essays were collected and published under the titles *Among My Books* and *My Study Windows*.

ENGLISH METRE.

1. Let the following lines be read clearly aloud:—

A stranger came one night to Yussouf's tent.

It will be noticed that the **accent** falls on every other syllable and that the line can be broken up into five similar groups, as shown below:—

A strán | ger cáme | one night | to Yús | souf's tént.

Each of these groups (called a **foot**) consists of one accented syllable *preceded* by one unaccented syllable.

A foot consisting of one accented syllable *preceded* by one unaccented syllable is called an **iambus**.

In the line just “scanned” by us there are five *iambuses* (or five *iambic feet*).

The line is therefore a *five-foot iambic* line.

So the following is a *four-foot iambic* line:—

I mét | a lít | tle cót | tage gírl

while the following is a *three-foot iambic* line:—

And shé | was wíld | ly clád.

2. A foot consisting of one accented syllable *followed* by one unaccented syllable is called a **Trochee**.

The following line contains four *trochees* (or four *trochaic feet*):—

Téll me | nót in | móurnful | núbbers.

It is therefore a *four-foot trochaic* line.

The following is also a four-foot trochaic line, but the unaccented syllable of the last trochee is dropped:—

Lífe is | bút an | émpy | dréam.

[A line such as this which ends in an incomplete foot is called a *catalectic* line.]

In English, only two trochaic "measures" are in common use: the seven-syllable trochaic just mentioned, and the fifteen-syllable trochaic employed by Tennyson in *Locksley Hall*:—

Bétter | sixty | yéars of | Éúrope | thán a | cy'cle | óf Ca | tháy.

3. A foot consisting of one accented syllable *preceded* by two unaccented syllables is called an **Anapæst**.

The following line from Byron's *Destruction of Sennacherib* contains four *anapæsts* (or four *anapæstic feet*):—

The Assy'r | ian came dówn | like the wólf | on the fóld.

It is therefore a *four-foot anapæstic* line.

The following lines are also anapæstic:—

I am món | arch of áll | I survéy

My ríght | there is nóne | to dispúte

From the cén | tre all róund | to the séa

I am lo'rd | of the fówl | and the brúte.

It will be noticed that the second line begins with an *iambus*, as also the following line from Scott's *Lochinvar*:—

O yóung | Lochinvár | is come o'ut | of the wést.

The following line is from Wolfe's *Burial of Sir John Moore*:—

Not a drúm | was héard | not a fú | neral nóte

where the second foot is an *iambus*.

"Anapæstic verse stands next to iambic in the extent and importance of its use in English poetry."

4. Besides the three feet named above, there are two others which are, however, much less frequently used in English poetry.

A foot consisting of one accented syllable *followed* by two unaccented syllables is called a **Dactyl**.

Each of the following lines contains two *dactyls* (or two *dactylic feet*):—

Cánnon to | ríght of them

Cánnon to | léft of them

Cánnon in | frónt of them

Vólleyed and | thúndered.

The following lines are also dactylic:—

Bi'rd of the | wilderness

Blithesome and | cumberless

Swéet be thy | mátin o'er | móorland and | léa.

Few English poems are written in this metre.

5. A foot consisting of one accented syllable *preceded* and also *followed* by an unaccented syllable is called an **Amphibrach**.

The following line contains four *amphibrachs* (or four *amphibrachic feet*):—

Most friéndship | is feigning, | most lo'ving | mere fóly.

The first line of Kingsley's *Three Fishers* may also be regarded as amphibrachic:—

Three fi'shers | went sáiling | áwáy to | the wést.

Or it may be scanned as an *anapæst* beginning with an *iambus*:—

Three fi'sh | ers went sáil | ing áwáy | to the wést.

The latter method is generally regarded as more satisfactory.

6. The foot most commonly used in English poetry is the iambus. Most of the poems in this Selection are also in the iambic metre.

Lowell's *Yussouf* and Leigh Hunt's *Abou Ben Adhem* are composed in five-foot iambic lines,—the chief vehicle of expression of all the great English poets. "There are probably more than a thousand five-foot iambic lines for one that exists of any other kind."

Rhyming five-foot iambic poetry is called **Heroic Verse**, while the term **Blank Verse** is generally restricted to the unrhymed five-foot iambic. English dramatic poetry is mostly written in Blank Verse. Milton's great epic poem, *Paradise Lost*, is also in this measure.

Gay's Fable of *The Hare with Many Friends* is in four-foot iambic couplets, employed by Scott in his romantic poems.

Most of the ballads in this Selection are composed in stanzas of four lines, of which the first and the third are four-foot iambic lines, while the second and the fourth are three-foot iambic lines. Poems composed in such stanzas are said to be in the *Ballad Metre*.

7. A poem composed in pure iambics is apt to become monotonous. Variety may therefore be attempted by the occasional introduction of other feet, as exemplified in the following lines:—

O'ft I | had héard | of Lú | cy Gráy
where the first foot is a trochee.

Green-wálled | by the hills | of Má | ry lánd
where the second foot is an anapæst.

No. 1.

Not a drúm | was héard | not a fú | neral nóte
As his córpse | to the râm | part we húr | ried
Not a sól | dier dischárged | his fáre | well shót
O'er the gráve | where our hé | ro we búr | ied.

It will be noticed that in each stanza the first and third lines contain four feet while the second and fourth contain three feet. The predominating foot is the anapæst.

Another point to notice is that the even lines have at the end an extra syllable due to the introduction of what is called the double rhyme (hurried, buried).

[Lines such as 2 and 3 which have an additional unaccented syllable are called *hypermetrical*.]

Occasionally the first line of a stanza begins with a foot consisting of a single accented syllable, as in the following line:—

Féw | and shórt | were the práyers | we sáid.

No. 2.

She dwélt | amóng | the untród | den wáys
Besíde | the spríngs | of Dóve
A máid | whom thére | was nóne | to praise
And vé | ry féw | to lóve.

In each stanza the first and third lines contain four feet, while the second and fourth contain three feet. The predominating foot is the iambus.

The fifth line may be scanned:—

A vío | let by' | a mós | sy stóne

where the first foot is evidently an amphibrach.

No. 3.

O'ft I | had héárd | of Lú | cy Gráy

And whén | I cróss'd | the wi'ld

I chánced | to sée | at bréak | of dáy

The sól | itá | ry chíld.

In each stanza the first and third lines contain four feet, while the second and fourth contain three feet. The predominating foot is the iambus.

It will be noticed that the first foot of the first line is a trochee.

The scansion of line 6 is particularly noteworthy:—

She dwélt | on a | wide móor.

Here the second foot contains two unaccented syllables, while the third foot contains two accented syllables.

[A foot consisting of two accented syllables is called a *Spondee* while a foot consisting of two unaccented syllables is called a *Pyrrhic*. These feet are however not generally recognised in English poetry.]

No. 4.

On Lín | den whén | the sún | was lów

All blóod | less láy | the untród | den snów

And dárk | as wín | ter wás | the flów

Of I' | ser ról | ing rá | pidly'.

The predominating foot is the iambus, and each line contains four feet. Lines 1, 2, and 3 of each stanza rhyme alike, while the last line of each stanza is meant to rhyme alike, though as a matter of fact the rhymes are very irregular.

Notice that the first foot of the following line is a trochee:—

Whén the | drum béat | at déad | of níght.

Noteworthy also is the scansion of the following line:—

Féw féw | shall párt | where mán | y méet

where the first foot contains two accented syllables. (*Spondee*).

No. 5.

It wás | a súm | mer é | vening

Old Kás | par's wórk | was dóne

And hé | befóre | his cót | tage doór

Was sít | ting ín | the sún

And by' | him spórt | ed ón | the greén

His lít | tle gránd | child Wíl | helmíne.

In each stanza, the first, third, fifth and sixth lines contain four feet, while the second and fourth contain three feet. The predominating foot is the iambus.

The first four lines of each stanza rhyme alternately, while the fifth and sixth lines form a closing couplet.

No. 6.

The Assy'r | ian came dówn | like the wólf | on the fóld

And his có | horts were gléam | ing in púr | ple and góld

And the shéen | of their speárs | was like stárs | on the séa

When the blúe | wave rolls níght | ly on déep | Galiléé.

Each line usually consists of four anapæstic feet. Occasionally a line begins with an iambus:—

That hóst | with their bán | ners at sún | set were séen.

No. 7.

Háppy | the mán | whose wísh | and cáre

A féw | patér | nal á | cres bóund

Contént | to breáthe | his ná | tive aír

I'n his | o'wn ground.

In each stanza, the first three lines contain four feet. These feet are generally iambic, but occasionally a trochee is introduced, as in the first line. The last line of each stanza contains two feet—these are either iambic (as in line 8) or trochaic (as in line 4).

No. 8.

O yóung | Lochínvár | is come óút | of the wést
Through áll | the wide Bór | der his steéd | was the bést.

In each stanza there are three couplets. All the lines contain four feet, which are chiefly anapæsts. There are however occasional variations, as the substitution of an iambus for an anapæst.

No. 9.

The first line may be scanned:—

Three fishers | went sailing | away to | the wést.

Or:—

Three fish | ers went sáil | ing away | to the wést.

We may regard the measure as amphibrachic and scan the poem accordingly, or we may regard the anapæst as the predominating foot. The latter method however is preferable, as the amphibrach is less commonly recognised in English than the anapæst.

No. 10.

U'p from | the meád | ows rich | with co'rn
Cléar in | the coól | Séptemb | er mórn.
The clús | tered spíres | of Fréd | rick stánd
Gréen-walled | by the hílls | of Már | y lánd
Roúnd | abóut | them ór | chards swéep
A'pple | and péach | tree frúit | ed déep.

The poem is written in couplets. Each line contains four feet.

Though the predominating foot is the iambus, trochees and anapæsts appear not infrequently.

No. 11.

A wét | shéet and | a flo'w | ing séa
A wínd | that fo'l | lows fást
And fílls | the whíte | and rús | tling sáil
And bédns | the gál | lant mást.

The lines are of four and three feet alternately. The predominating foot is the iambus, but trochees are occasionally introduced as in the first line.

So also the first foot of the following line is an anapæst:—

While the hól | low óak | our pá | lace ís.

No. 12.

I mét | a lít | tle cót | tage gírl

She was éight | years óld | she saíd

Her haír | was thíck | with mány | a cúrl

That clús | tered róund | her héad.

The lines are alternately of four and three feet, except the first line of the poem which consists of two feet. The metre is iambic, but occasionally an anapæst or a trochee is introduced.

For example in the following line the first foot is a trochee:—

Sísters | and bróth | ers lít | tle Maíd.

No. 13.

The ráin | had fáll | en the Póet aróse

He páss'd | by the tówn | and óut | of the stréet

A líght | wind bléw | from the gátes | of the sún

And wáves | of shád | ow went ó | ver the wheat

And he sát | him dówn | in a lóne | ly pláce

And chánt | ed a mé | lody louéd | and swéet

That máde | the wíld | swan páuse | in her clóud

And the lárk | drop dówn | at his féet.

The swál | low stópt | as he hún | ed the fly'

The snáke | slípt ún | der a spráy

The wíld | hawk stóod | with the dówn | on his béak

And stáred | with his fóot | on the préy

And the níght | ingale thóught | I have sún | many són | gs

But név | er a óne | so gáy

For he síngs | of whát | the wórld | will bé

When the yéars | have díed | awáy.

In the first stanza each line except the last consists of four feet; in the second the lines consist alternately of four and three feet. The metre is an effective combination of anapæsts and iambuses, and may be called the iambic-anapæstic metre.

In the first stanza, the 2nd, 4th, 6th, and 8th lines rhyme together; a similar rhyme arrangement prevails also in the second stanza.

No. 14.

You know | we Frénch | stormed Rá | tishbón
 A míle | or só | awáy
 On a lít | tle móund | Napó | león
 Stood ón | one stórm | ing dáy.

The lines are alternately of four and three feet. The metre is iambic with occasional variations. Thus in the third line the first foot is an anapæst; similarly the first foot of the following line is a trochee:—

Wáver | at yón | der wáll.

No. 15.

A'bou | Ben A'dh | em (máý | his tríbe | increáse)
 Awóke | one níght | from a | déep dréam | of péace
 And sáw | withín | the móon | light ín | his róom
 Máking | it rích | and líke | a lí | ly in blóom
 An án | gel wrít | ing ín | a bók | of go'ld.

Each line consists of five feet. These are largely iambic. It will be noticed that the first foot of the fourth line is a trochee and that the line contains eleven syllables instead of the usual ten. The second line is also peculiar as it contains a foot of two unaccented syllables, and also a foot of two accented syllables.

The first line rhymes with the second, the third with the fourth, and so on, but the pauses do not always correspond with the end-rhymes in the poem, nor do they recur at regular intervals.

No. 16.

Each stanza is of four lines rhyming alternately. The odd lines contain four iambic feet, the even lines three.

No. 17.

Our bú | gles sang trúce | for the níght | cloud had lowér'd
 And the sén | tinel stárs | set their wáitch | in the sk'y
 And thóu | sands had súnk | on the gróund | overpowér'd
 The wéa | ry to sléep | and the wóund | ed to díe.

The stanzas are of four four-foot lines rhyming alternately. The predominating foot is the anapæst, but iam-buses are occasionally introduced.

No. 18.

Each stanza consists of six five-foot iambic lines.

The first four lines rhyme alternately, and the fifth and sixth lines form a closing couplet.

No. 19.

The poem is composed in stanzas of four lines, rhyming alternately. Each of the first three lines of a stanza consists of four iambic feet, while the fourth line has only two iambic feet.

Compare the metre with that of No. 7.

No. 20.

There are in all six stanzas, of which the second, third, fourth, and fifth consist each of twelve lines, while the first stanza has sixteen lines and the last has fifteen lines.

The arrangement of rhymes in this poem is more complex than that in any other poem of this Selection.

The first eight lines of each of the stanzas, third, fourth and fifth, rhyme alternately, while in the remaining stanzas, the second line rhymes with the fourth and the sixth line rhymes with the eighth, with this exception that in the second stanza the first line also rhymes with the third, and in the sixth stanza the fifth also rhymes with the seventh.

There are also noticeable internal rhymes in most of the lines that have no end-rhymes; for example, in the first stanza the fifth line does not rhyme with the seventh line

but 'cried' at the end rhymes with 'died,' a word which occurs in the same line. Compare also lines 3, 21, 59, 65, 67, etc.

The metre of the first four lines of each of the stanzas is iambic, each line consisting of four feet, except the fourth line of the sixth stanza: -

Mé | nó | my dár | ling nó.

The metre of the fifth, sixth, seventh and eighth lines of each of the stanzas is not purely iambic. For example the seventh line of the first stanza contains two amphibrachs:

The Priést | in hórror | abóut | his áltar.

Similarly, the following line contains two anapæsts: -

Till at lást | it séem'd | that an án | swer cáme.

The short lines are very irregular, and afford illustrations of various combinations of several different kinds of feet. It should also be pointed out that these irregular lines witness to the poet's artistic skill in adapting his metre to the varying moods of the several speakers.

No. 21.

O húsh thee | my ba'by | thy síre was | a kníght

Thy móther | a lády | both lóvely | and bríght.

Scanning thus, we may regard the measure as amphibrachic.

Or we may scan as under:—

O húsh | thee my bá | by thy síre | was a kníght

Thy móth | er a lá | dy both lóve | ly and bríght

in which case the predominating foot is the anapæst. The latter method is certainly preferable.

No. 22.

Each stanza is of four lines rhyming alternately. The first and third lines contain four feet, while the second and fourth contain three feet, with an extra syllable at the end, due to the introduction of double rhymes.

The metre is iambic.

No. 23.

In each stanza, the first four lines rhyme alternately, while the last two lines form a couplet.

The first four lines consist of four feet each, while the couplet is made up of three-foot lines.

The metre is iambic.

No. 24.

An óak | and an élm | tree stánd | beside
 And behínd | doth an ásh | tree grów
 And a wíl | low fro'm | the bánk | abo've
 Droo'ps to | the wa' | ter belo'w.
 But íf | the Wife | should drínk | of it first
 God hélp | the hús | band thén
 The Stra'ng | er sto'opt | to the wéll | of St. Kéyne
 And dra'nk | of the wa' | ter aga'in.

In each stanza the first and third lines contain four feet, while the second and fourth contain three feet.

The metre is an admixture of anapæstic and iambic feet.

No. 25.

The poem is composed in four-foot iambic lines rhyming in couplets. This metre is frequently employed for lighter narrative.



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PRICE, RE. 1-4.

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